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WHEN THEY ROB THE YOUTH OF ITS RIGHTS

Beautiful Chandni plays the lead opposite Suresh in Sona Chandi produced and directed by R. D. Pareenja. Released through New Bombay Theatres Ltd., 55 Apollo Street, Fort, Bombay, the Northern India rights are with Jagat Talkie Distributors, Chandni Chowk, Delhi. R. D. Pareenja's Sona Chandi is bidding for box-office honours of 1946 on the merits of its screenplay, songs, music and excellent performances of many new-comers in the cast.

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AND
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A Salute To Ranjit

A hundred motion pictures are not made every day. A producer, like V. Shantaram who took two years to produce "Dr. Kotnis", will require two hundred years to produce a hundred pictures.

Sardar Chandulal Shah of Ranjit has done it within 15 years (1931-1946) of unceasing production activity. And in producing a hundred pictures, under, a single trade-mark, Sardar Chandulal has done something which no one has been able to do during the last 30 years of film-making in India.

Producing motion pictures is a very flimsy business in India. Usually the uneconomic experience of producing only a couple of pictures chases the producer out of the industry. Many producers with studios of their own are in debts up to their necks. Many change the trade-labels from picture to picture either to escape the creditors or to secure new loans. Film business is a flimsy affair, the changes being many and sudden. The Bombay Talkies Ltd. was on the top of the world with five successive hits. It tumbled from the top and went out of sight within a day.

The Prabhat Film Company trumpeted to the world their "Panch-Pandav" brotherhood in business. The five partners were sworn to one another through thick and thin, through sun and rain and what not. For a time the Prabhat Trade-mark Trumpet blew high above the horizon giving to the industry several quality pictures. Prabhat stood for quality, grandeur, excellence and ideals. Then one day a delicate female shadow cut the sky of triumph and took with it one "Pandav". The second shadow took another. Death claimed the third. Today Prabhat has neither quality nor amity. The partners are quarrelling and producing trash.

Yes, the film industry is a very flimsy business. Like the celluloid it uses to capture its art, this business can become just so much smoke any minute. These instances are quoted to show how difficult it is for any one to produce a hundred pictures under a single trade-mark in our film industry.

And yet Sardar Chandulal Shah and Miss Gohar—partners in business for 17 years—have done it and while doing it, both have shared the smiles and the sighs of life alike without a complaint. They never thought of breaking the beautiful partnership which has given to the industry a hundred pictures within 15 years. They never quarrelled. They never disagreed. Though the Sardar spoke to the world of business, his decisions always belonged to both the partners.

That was great team work, which was never before seen in the Indian film industry.

On the day the 101st Ranjit picture went to the floor, over 2000 people of the industry congratulated the Ranjit partners. Some eulogized Ranjit's unique achievement in sugary words of politeness. "Filmindia" also congratulates Sardar Chandulal and Miss Gohar on their unique success but it is also our duty to point out the lesson of this achievement to others by referring to the prevalent trends that are corroding the future stability of our industry. Ours cannot be a conventional compliment given in response to a well-decorated invitation card.

Sardar Chandulal Shah scored a triumph by producing a hundred talkies within 15 years, something which no one did before.

EAGLE-LION'S

Second Anniversary Week

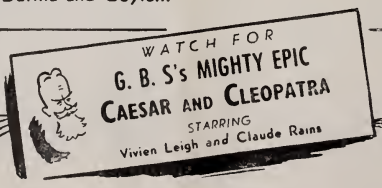
The Eagle-Lion group of film production units have in the very brief span of two years won recognition from audiences throughout the world as purveyors of quality entertainment. Their pictures both in cost and design are meant for the markets of the world.

BRITISH DISTRIBUTORS (INDIA) LTD. whose privilege it is to distribute these films in India renew their pledge to Indian audiences to provide abundantly of the good and healthy entertainment for which Eagle-Lion pictures are famed throughout the world.

★ HIGHLIGHTS OF THE WEEK ★

SPECIAL ANNIVERSARY RELEASES : "Brief Encounter", the film of Noel Coward's poignant drama of home life ; "Seventh Veil", starring James Mason and Ann Todd.

200 simultaneous showings of Eagle-Lion films throughout India, Burma and Ceylon.



Miss Gohar, partner of Ranjit Movietone, attracted more crowds in her time than any one else ever did. She has worked in 16 talkies.

The unique record of producing 100 talkies and 36 silent pictures, within a small period of 17 years, in the midst of often unhealthy competition, is not attained without strict principles of business or without shrewd and careful planning.

In this industry in which paying salaries to the staff is considered the most unpleasant and irregular duty of the producer, let us tell the world that during 17 years of their crowded career as producers, the Ranjit did not miss a single pay day. Not one person from the staff can say that his or her payment was delayed by even an hour. On the contrary Ranjits have advanced money to stars to pay their gambling debts of the racecourse.

It is a time-honoured practice amongst film producers to run up the arrears of advertisement bills. Apart from their patronizing pose of giving alms in the shape of advertisements to the newspapers and the film periodicals we have seen film producers red with offended dignity even when payments are being beggingly asked.

During 17 years, the Ranjit paid their advertisement bills on fixed dates without the bill collectors calling. Likewise all business bills had their fixed dates of payment and not one complaint can be placed at the door of Ranjit during their crowded career of 17 years.

This record of business integrity is much greater than the production record of 100 pictures. While, what people

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Direction : **HARBANS**

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Dialogues : **Tufail Hoshiarpuri**

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) is quite important in life, how they do it is certainly ore important.

The Ranjits have spent over Rs. 1,78,00,805 on their oduction business from 1931 to 1945. Out of this they ive paid Rs. 1,06,80,480 to artistes; Rs. 35,60,000 were ent on settings; Rs. 8,90,400 were used for out-door enes and Rs. 18,00,800 went in purchasing raw film. hey employ on an average 650 persons every month and y over a lakh of rupees every month in salaries.

Sardar Chandulal Shah and Miss Gohar have not only oduced 100 talkies and set up an all-time record in mo- on picture production in India but they have also estab- hed great traditions of business worthy of emulation by l those who aim high in the career of commerce.

And yet in 1926 just 20 years ago, Sardar Chandulal as but a struggling story-writer for the none-too osperous Laxmi Film Company of Bombay. But the orld which is cruel enough is not strong enough to put wn an intelligent man who has decided to rise above s fellow men. Within three years, in 1929, the Sardar unded the Ranjit Film Company in partnership with iss Gohar, who was soon destined to take the crown as e most emotional artiste of the screen.

Sardar Chandulal and Miss Gohar made a rare team artists who gave some great motion pictures to the film azy people of India. We still remember pictures like Vishwa Mohini", "Gunsundari", "Miss 1933", "Barris- r's Wife" etc., pictures that made history in their own mes.

Sardar Chandulal directed twenty-two pictures before settled down to enjoy the fruit of his hard struggle in e.

It must be recorded here that since the Sardar's retire- ent from the active life of a producer and director, not e Ranjit picture has ever attained the quality or the ndard of production so often found in the previous njit pictures.

With his own labour Sardar Chandulal had taken the njit trade name to the top, expecting others to nurse it that position in future.

And it has again to be regretfully recorded here at not one man who succeeded the Sardar as a director of njit pictures has come within even a striking distance the intelligence of the founder of Ranjit.

Ranjit has lost its great name gradually because of a owd of unintelligent and unimaginative people who don't m to have even the horse-sense to follow the Sardar's telligent instructions when given. These people have ither the zeal nor the initiative to be different and enter- ising. They seek their guarantee of employment in their ility in soothsaying and in the Sardar's affectionate alty to his workers. For, no man has yet been sacked m the Ranjit staff. They either die or leave for their n reasons. But they are never asked to go, because to rdar Chandulal and Miss Gohar, their workers, be they n rotters, constitute just so many members of the big njit Family. And a majority of the members of the njit Family are too old to be useful for modern pro- ction purposes and it is no wonder that the Ranjit trade name today is far away from the top where it used to be once.

And yet after all said and done, a hundred pictures, good or bad, are not produced every day by a single producer. No producer in the world can produce a quality picture every time. Quality pictures take a lot of hard work and time and their success is often a speculative factor. While quality should be the ideal of every producer, the film business needs a lot of quantity also to be called an industry.

The thousand and odd theatres in India need pictures from month to month for picturegoers of various tastes and it is essential that a certain amount of quantity must be produced to meet this demand. The most happy compromise would be to produce quantity with a reasonably good standard of quality. A product like this would meet the expectations of both the filmgoers and the critics.

The previous Ranjit product, in the days when the Sardar himself directed pictures, met all the requirements of a happy compromise between quality and quantity. With a thorough reorganization of the present production methods, the Ranjit can once again attain their old position. We wish they do so as quickly as possible.

But in the meanwhile, Sardar Chandulal and Miss Gohar take our salute for their unique achievement in producing a hundred talkies in just 15 years and under a single trademark.

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but they carry weight because they are written by a man who knows his job.

THINK OF THE TECHNICIANS!

The war has come and gone and though it has left behind famine and pestilence all over the country, it has made the film producers rich beyond their expectations.

Our producers evidently have a lot of money to spend the way we find them buying extensive lands for studios at Chembur (India's future Jollywood) and ordering new machinery and equipment for post-war production. The number of producers has also multiplied beyond easy calculation. Government contractors, furniture merchants and even street pedlars have become film producers these days. There are at least two hundred pictures under production at the moment in Bombay. Add to this number another 150 from Calcutta, Lahore and Madras and we shall have over 350 pictures in hand at the end of 1946, with the same number of release theatres we had before the war.

During six years of war, producers reaped a rich harvest because any trash they produced turned into gold with an ease that surprised them. They didn't bother about quality in production. They were just worried about keeping the profits in hand and not letting them slip into the income-tax coffers. Numerous black-market rackets helped them to keep the profit intact. All this money is now coming out slowly to buy properties, studios and equipment.

But our producers seem to have forgotten some of those film workers, without whose unstinted co-operation, so many pictures, be they even trash, would not have been produced. Our technicians worked night and day to give our producers pictures after pictures which they turned into gold.

Quite a good quantity of that gold bought a number of motor cars and a lot of property for some favourite stars, but the level of salaries paid to our technicians never improved over the pre-war standard.

Almost every one in the film industry, bar technicians and studio workers, has made money during the war. But a good recordist still gets between five and six hundred rupees a month and so does the cameraman. This is precisely what they got before the war, when the cost of living was much cheaper than it is today. And all technicians, without a single exception, have worked almost 18 out of the 24 hours of the day to multiply the producers' money-spinners.

Our technicians have had no rest, no holidays, no extra bonuses, no presents, no medical relief, no overtime payments and no thanks even. They have been mercilessly exploited night and day without even an appreciation of their work and contribution to the prosperity of the film industry. While others are rolling in their illegitimate profits, the technicians are still poor-dreadfully poor. May we know why?

We can point out at least a dozen instances where amorous producers have purchased property for their favourite actresses paying fancy prices and in the same breath refused to pay overtime charges to their technicians.

We know producers who have lost millions in mad gambling but haven't the heart to give a month's salary as a bonus to the technicians and the studio workers.

As a rule our technicians are the best behaved folks in our film studios. During the last 30 years' of our film industry there has not been one incident of any technician having held up work for one reason or other. We have seen technicians, ill in body and bone and running up a temperature of 104 degrees, still doing their work without grumbling because their producers wanted the picture ready by a certain date. Like some of our directors and producers our technicians have never got themselves mixed up with the sex aspect of the industry. They have always shown uniform character in their work and behaviour. And yet these people who have given so much for the prosperity of our industry and its producers are still kept dreadfully poor and on wages which keep them only a little away from the starvation line.

Is this fair?

"40 CRORES" AND 400 MILLIONS

Poor Pandit Indra! Little did he know the unreasonable temper of our countrymen when he wrote the

Usha Dutt and Shombhu Mitra give a pathetic performance in "Dharti-ke-Lal" of People's Theatres.

A. P. S. Parikh Production

Shamim & Balvant Sing

NIRUPA ROY ☆ MAYADEVI ☆ MAJID AND MASOOD

Directed By

MADHUKUMAR PATEL

Photography
D. D. BAROT

Dialogues
AHSAN RIZVI

CHITRA BHARATI LIMITED

Music
KHAN MASTANA.

Lyrics
AHSAN RIZVI
ALAM SHIYAPOSH
SHEVAN

CHITRA BHARATI LIMITED.
164-A. VINCENT ROAD, DADAR.
BOMBAY-14.

story and the dialogue of "40 Crores" for Chandra Art Productions. With all the best intentions in the world Panditji believed, like millions of his countrymen, that only Hindu-Muslim unity could win for his country the freedom it has been wanting for the last sixty years. So he put all his wits together and turned out some burning dialogue on Hindu-Muslim unity and even threatened those who dared to come in the way of this unity.

Having done this the honest Panditji waited for the producers to do their bit. The producers turned out to be more honest. They brought out a map of India and round it made a Muslim and a Hindu deliver the strong dialogue of Panditji on unity. They went further in this good plan and borrowed from the News Parade, a film shot of the famous Gandhi-Jinnah meeting at Malabar Hill and put that into the picture as a further illustration of their good intentions about unity.

The Hindus liked the idea when "40 Crores" was released during the month at the Krishna Talkies in Bombay. But the Muslims lost their humour. On Sunday, the 14th April, during the 4 p.m. show, they fired a few crackers and stood up shouting. One of them ran up to the screen and cut the screen across with a six-inch knife blade. Very soon there was a general pandemonium and people ran about in panic. The show was stopped and it still remains stopped.

The theatre man refuses to run the picture and the handful of Muslims, who kicked up the row, refuse to let it run. The Censors saw the picture again and found nothing objectionable in it. The Hon. Mr. Morarji Desai, the Home Member, also saw the picture and wondered why the Muslims objected.

Every one wonders but the Muslims still object. They don't believe in the Hindu-Muslim unity. They don't believe in Gandhi and Jinnah meeting though these two did meet to be photographed together. The Hindus want an undivided, united India and the Muslims want only Pakistan. Pakistan is available only after cutting India into several parts. That is the main quarrel between the Hindus and the Muslims. And this quarrel, which was so long only in the field of politics, has now encroached upon our industry of entertainment.

The intolerance of some Muslims is going to dictate to the rest of India what they should or should not have for entertainment. Very shortly these people will tell the rest of India what they should have for their daily meals. We shall have to get everything ok'd by the Muslims. If we see the wrong entertainment they will tear our screen, if we eat the wrong food they will tear open our stomachs.

It seems that the destiny of 400 million people has been handed over to the tender mercies of a few rowdy Muslims who are going to tell us what to do, what to see, what to eat, what to wear and what to talk. The Muslim rowdies have become the Censors of 400 millions and incidentally the masters, because some of them can whip out a knife quickly without worrying about human life.

The knife is not the sole monopoly of the Muslims. The Hindus can handle it equally well. The Gurkhas are experts at it and the Sikhs don't lag behind. But the use of the knife is the privilege of the goondas whatever the community. The problem before us is whether we are to permit the goondas, whatever their religion or community, to dictate to us a new way of living.

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DAVID, GULAB
and a new pair
NISHI BARAN
MAZHAR HAQ
☆ Story, Dialogue :- PANDIT GIRISH
☆ Music :- S.N.TRIPATHI
☆ Songs :- DEEPAK, KAPOOR

If the illiterate Muslim doesn't understand a problem nd flares up, it is necessary for the educated Muslim to xplain the same to him and get him to understand it. The same is true of every community, wherever the goonda lement is found.

We are getting used to fireworks in politics. All the arties are exhausting themselves in uttering threats and ounter-threats. Now the poison is spreading to our day-y-day life. If it spreads further we are a doomed people. The Muslim knife will bring out the Hindu knife and rom the clash of these two knives will flow blood that ill strengthen the growth of alien rule. Hindus and fuslims will have given their lives to give a comfortable ving to the wily Englishman. Freedom that is now on he horizon of our hopes will have disappeared quickly ke a summer cloud. Knives can't be constantly bathed n blood, they will be sheathed someday but the sheathed nives will be the peeved blades of slaves under the pres-ure of bullets and not the arms of freedom's fighters. nd at the post-mortem of such conflicts there will be nore Hindus and Muslims with bullets than with knife-hrusts. That is our grim future if we allow a few goondas go their own way without pulling them up.

There is nothing objectionable in "40 Crores". There nothing in it to offend or hurt our Muslims. The heme of the picture is a plea for Hindu-Muslim unity. Hindu-Muslim unity is not a strange or a new thing. It a familiar phase of Indian life, hundreds of years old. What is new in it that scares either the Hindus or the fuslims? What is in it that needs the knife to settle the rgument?

The Muslims, who are quicker with the knife, must hink this over dispassionately and so must the Hindus hose overwhelming numbers might lull them into secu-ity. Let the political differences be confined to the field f politics. Let politicians wangle over Pakistan, Akhand Hindustan and all other Stans. The masses have given heir votes to their politicians. There is no necessity of nding knives to them now. The politicians don't know ow to use the knives, they are jugglers in words. It is no se frightening the politicians and the people by brandish-ng knives over trifling matters. If Pakistan is rightfully ue to the Muslims, they will get it without knives. The nife on the other hand, might delay the advent of Pakis n, by becoming a victim of the British bullet.

In the meanwhile before we get Pakistan or Freedom, t us show towards one another a little more forbearance nd let us permit one another to present one's way of life ithout any one having to cut it short with a six-inch knife lade.

This land of 40 crores can only be peaceful and happy hen we sheathe the knife and switch on the smile. Is he smile too much of an effort to the usually gay Mus-m? We don't think so.

BREAK THE SLIDES-RACKET.

Our theatre owners never seem to be satisfied with the uge profits they make by showing good and bad pictures. They must get some extra income out of their theatre usiness and they get it by showing the filmgoers a num-er of slides, before the show and during the interval.

One wonders whether this slide-showing is morally orrect for a showman who advertises and invites his patrons to pay to see an entertainment picture. No men-tion is made in the advertisements that fifty slides will be shown in addition to the entertainment programme, nor are we told that these slides will be thrust on us when we least expect them and right in the midst of the story proper.

And the filmgoers are compelled to notice, entirely against their wishes, that Narottam Bhau Jewellers have put up a new wristlet on the market to compete with Nanubhai Jewellers who had recently made a sensation with an anklet of rubies; that Saridon stops all pains within just five minutes including the pain of seeing the slide, that some Nicholson presents his name in different colours to prove to the world that he sells paints which, probably no one wants; that the "Bombay Chronicle" is the only paper people love to read in India—goodness knows when and why; that some ghee merchant has the right stuff to cook everything including everyone's goose and so on till the filmgoers are told that Metro's Ices, Regal's candies or Eros' cakes are the last things in the world to enjoy during the interval and before departing from this sordid world.

Each slide, which yields between Rs. 75]- and Rs. 100]- per month to the theatre-man, adds to the headache of the innocent filmgoer who has been lured to pay to see some popular star or entertainment.

This is not honest business. The theatre-man has no excuse to impose on us the painful penalty of seeing 50 stupid slides when our bargain with him is only to see a motion picture. By showing us the slides, the showman

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s breaking faith with us. He cannot make extra money by giving us a headache.

People must shout these slides down someday till the howmen stop showing them. Unless filmgoers become owdy about this immoral intrusion on their goodness, here is no hope of the greedy theatre-owners stopping the lides. Or in the alternative, the theatre chappie must nention in his trade advertisements the exact number of slides he is going to show to us and at what time.

Well, this slide-racket must stop as soon as possible and it is for the filmgoers to stop it—not by requests but by being rowdy. If the filmgoers give half-a-dozen good performances of rowdiness, there won't be a single slide on the screen. The theatre-owners are not very tough people.

OUR THEATRES AND ENTERTAINMENT

Talking of slides, we are reminded of other nuisances in our theatres—especially in those theatres where the Indian pictures are shown. There is usually a world of difference between a theatre showing an English talkie and the one showing an Indian picture—though very often the same man owns both the theatres. Even the audience, very often the same people, behaves differently in the different theatres. People are shades better behaved while seeing an English talkie, but all their inner crudeness is on parade during an Indian picture.

To find reasons for this, one must study the psychology of slaves and that is a two-hundred-year old subject, too long for our present purpose.

The Indian theatres are as a rule filthy spots for many reasons. Taking Bombay as the first city of the Indian Empire and the most important release centre for motion pictures, the theatres of Bombay ought to be the best in the country. While the city has some very good theatres for foreign pictures, there is hardly a good theatre in the city for Indian pictures, bar the Roxy Talkies.

Indian theatres never have enough lavatories and what they have are dirty, disease-ridden spots which even the Municipal authorities don't visit for fear of infection. The theatres are ill-ventilated and usually more chairs are squeezed in than actual space can permit. The chairs provide a haven to bugs and fleas to feast upon the constantly scratching buttocks of the filmgoers. From the beginning of its career, to provide comfort to the filmgoers, right up to the end, when its pieces are used as firewood by the lavatory man, the chair is never dusted, cleaned or fumigated—all these processes being unknown to the average Indian showman.

The curtains tell the same story. There is more dust on them than on the streets and every time they are pushed about, people sitting near inhale the dust dislodged in the process.

In Indian theatres, there is no time between the two shows, because the audience of the next show usually push out the audience of the previous one. The problem of cleaning the theatre between the shows therefore, never arises. The dust and dirt of thousands is carried from show to show, day to day, month to month and year to year.

Before the show, during the interval and very often during the show itself, hawkers provide their own annoyance to the audience by offering pan, bidi, lemon, nuts and what not. They present the stuff by pushing it under your nose and collect the money dangerously near your hip-pocket in the dark. They also add to the sounds of the talkies by occasional shoutings of "Pan-bidi-matches" and throw their huge shadows on the screen at regular intervals.

To this general atmosphere of filth and indiscipline, the filmgoers also contribute their quota. Many of them leave the lavatories alone and use the wash-basin and its surroundings for urgent needs. Pan-chewing is a colourful curse of the Indian nation. Its disadvantages are no where so prominent as in a picture-house, where everything from the floor to the ceiling is obligingly painted red by the pan-eaters. Smoking ugly smelling bidis turns the cinema into an opium den. Then there are new couples and the male partners always try to explain the story of the screen to the female ones and people round about understand it better than the dull-headed females. There are crying babies who refuse to shut up even with the nipples of their mothers between their little lips. At times you hear the mother screaming because the little one, excited by the sight of the screen villain, has given mummy a vicious bite.

Then there are the musical ones, descendants of the great Tansen, who insist on singing with the hero or the heroine and if you stop them they keep rhythm with their shoes which usually have horse-shoes on their soles.

Then in this colourful country of many races and faces, there are many with huge turbans in all shades and shapes. You don't mind the shades in the darkness of a theatre, but when a turban starts rocking from side to side in tune with a song, you do mind this turban as in India it is often a symbol of some religion or other. So the turban rocks before your eyes and you duck it by adopting counter-rhythm and in doing so the man behind you wonders whether you are getting crazy or being purposely rude. If the man behind you happens to be a hefty type he gives you a rap on the head and stops your counter-rhythm.

There are many other things that make Indian pictures worth seeing once. Seeing Indian pictures is fun all right, but is this all entertainment?

YOU'LL HARDLY BELIEVE

That after seeing "Dr. Kotnis", Sardar Chandulal repented bitterly for not securing the services of V. Shantaram to act in "Pagli Duniya". Shantaram's natural acting would have made "Pagli Duniya" a hit of the season.

That the only defect in "Dr. Kotnis", of course according to the great Shantaram, should be the excellent acting of Jayashree who beats her funny-looking husband from shot to shot. It's lucky there is no divorce among the Hindus.

That Bhal Pendharkar wants to erect a statue of Cousin Shantaram in Papa's Square of Kolhapur with the following inscription: "The man who spoke Hindustani and won back the Indian Empire for the Kolhapuris."

That with his Hindustani approved by all the Kolhapuris, V. Shantaram will now open an Academy for teaching Hindustani to people from the United Provinces. That a short course will be taken in this peculiar language by Pandit Jawaharlal Nehru.

That Shantaram proved that "Dr. Kotnis" was a Chinese story by tossing the laddoo in the air like a Chinese juggler but swallowing it like a Kolhapuri glutton. That laddoo was the symbol of Shantaram's youth.

Now Running
AT
ROXY

VEERA & PARO

MEET THESE IRRESISTI—BELLES

IN

Filmistan's

SHIKARI

Starring:
ASHOK KUMAR

Director: **SAVAK VACHA**
Story: **GYAN MUKERJI**

★

MAZDOOR

(Next Change at ROXY*)*

Starring: **INDUMATI : VEERA : NASIR KHAN**
Director: **NITIN BOSE**

★

Yet another Star Find!

SHOBHA
IN

SAFAR

(Nearing Completion)

with **KANU ROY** :: Director: **B. MITRA**

★

PRODUCTION NO. 5

Starring:
ASHOK KUMAR & VEERA
Producer:
ASHOK KUMAR

PRODUCTION NO. 6

Starring:
INDUMATI : PARO : NASIR KHAN
Director:
SANTOSHI

"Only Pandit Girish could write such a story"

Was the opinion of M. Sadiq famous director of 'Ratan.'

HE WAS MUCH IMPRESSED
SO ARE WE AND
SO SHALL YOU BE

Await For This Year's Most Entertaining Musical Mammoth

DOLAR TALKIES'
PROUD PRESENTATION

?

Direction by:
M. SADIQ RATAN Fame
M. K. FAZLA

Story by:
PANDIT GIRISH

Songs by:
TANVIR NAQVI

Produced by:
ISMAIL M. DEVJEE

For Further Particulars:-
DOLAR TALKIES
11, BANK STREET, FORT,
BOMBAY.

That "Dr. Kotnis" has become so popular at the studio, that Rajkamal people keep on crowding at the Swastik in turns at every show and depriving the public of their rightful privilege of seeing the picture.

That Dewan Sharar, the poet laureate at the court of V. Shantaram, has decided to return to England in disgust, because Indians in general don't accept him as a poet.

That Rai Bahadur Chuni Lall wants Dewan Sharar to work on the Film Council to write a poem or two at the Council Meetings, just as Dewan Saheb did when K. M. Mody was entertained for his Ordeal of the British Empire.

That after every shot which Master Winayak (father of six children) takes during the shooting of "Subhadra", his seven assistants sit like the seven dwarfs of Snow White, completely extinguished at the flash of genius shown by the Master. Net result: Winayak looks more like a Ceylon buffalo these days with gas inside the head.

That Raja Pandit, who was once in charge of recruiting girls at Rajkamal, can no longer enlist the sympathy of his wife Ratnamala as she has cancelled his Power of Attorney all round. Wonder whom she has given the power now!

That Baburao Pendharkar will now start production making Ratnamala the heroine of his picture. Getting stars for pictures has always been a ticklish job.

That Professor N. S. Phadke of Kolhapur and "Jhankar" will be tried in the Rajkamal courtyard for the heinous offence of criticising "Dr. Kotnis". He will be hanged by the neck till life is extinct.

That after the second death of "Dr. Kotnis" at Swastik, Jamsu and Hilla Wadia are churning the idea of sending "Sharbati Ankhen" to America. High time "The Court Dancer" got some company.

That the release of Dr. Kotnis" in America has to be reluctantly postponed for some time till a special theatre is built in New York and the same is opened by Shantaram followed by Dewan Sharar, Dada Vankudre, Keshav Date, Baburao Pendharkar, Master Winayak and Vasant Desai. It will be Anna's Pavlova night.

That Sadhona Bose is reported to have completed her first "Ajanta" with her first set of financiers. Now she begins the second "Ajanta" with the second set of financiers.

That Kanan wants to do her own film production without a director and with herself as a director. Are we going back to Fascism?

That since Ram Gogtay went out of the IMPPA, the producers are finding it difficult to collect enough blokes to make an Executive Committee meeting. They have therefore issued a national appeal to one and all.

That Vijoo Bhatt of Prakash is reported to have produced "Nai Ma" merely to prove in domestic circles that Ranjana won't make a bad stepmother if given the job. We agree with the argument.

That the honour of directing the 101st picture at Ranjit goes to Manibhai Vyas and not to H.M.V. Chaturbhuj. Let us repeat with the aged Cardinal Wolsey:

"Had I but served my God with half the zeal
I serv'd my king, he would not in mine age
Have left me naked to mine enemies."

That people went to Shivaji Park to see "Subhadra" but they found the demon Ghatotkach coming out with Pandit Indra.

Year's Gayest—Singingest—Laughingest Screen Spectacle!

CHAROLIA PRODUCTIONS'

Romantic Social

SHIKARPURI

A NOVEL THEME FULL OF JOY AND ENTERTAINMENT

With a Galaxy of Stars

☆SHAMIM ☆A. SHAH☆ KAMAL ZAMINDAR
NAZIR KASHMIRI ☆ N. KABIR ☆ GITA BOSE
KAMRUNNISSA ☆ SADIQ and BUTT KASHER

★

Direction: A. SHAH.

Music: Mohamed Shafi.

★

Particulars:

CHAROLIA PRODUCTIONS,

JYOTI STUDIOS.

KENNEDY BRIDGE, :: BOMBAY 7.

Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

IRS. MALATI DARBARI (Aligarh)

Why is not kissing permitted in Indian films when e see foreign pictures full of them?

The West is a materialistic world in which concrete exchanges have to be indulged in even to establish emotional values. The Western love has to be seen before it is believed. Kissing in the West is a noisy and visible gesture, fashioned in their usual materialistic strain, to prove even to the blind that love has been delivered on both sides. In the East, love is an abstract spiritual emotion which is often difficult to discover even in the tearful eyes of the beloved. Women in our country consider it vulgar even to bring their heart into their eyes to prove that they love their man. Theirs is a silent, secretive and spiritual emotion. When Indian women love, they worship and don't indulge in noisy kisses.

NARAYAN RAO (Vizianagram)

What do you think of those people of old who carved ked statues even on temple walls?

Great. As great as I am in giving my covers of "filmindia". The human figure became naked only after human intelligence and civilization draped it with transparent morality. Adam and Eve walked about in the Garden of Eden in complete bliss till the venomous Serpent hissed with conventional morality. The human figure is a chaste art and there is nothing wrong in revealing it even on the temple walls.

WARAJ NARAIN SAXENA (New Delhi)

Buds and blossoms are known to give solace but in my ursuit of them I have had thorns and thorns all the way nd the effort of these weary years has been futile. Why so?

So far you have rushed only to smell and run away. Next time pick a blossom and take it to your nursery for keeps. There'll be no thorns then—only babies.

HAND KUMARI (Calcutta)

What happened to those persons who went to America r technical training in film production?

They raised the morale of the Americans by their stupid looks and now the Yankees want to come to India. We have neither got the alms nor retained our self-respect.

RILOK CHAND (Calcutta)

Don't you think that the film can play a big part in ssening the severity of the impending famine in India? hat type of subjects would you suggest for this purpose?

I am a man of original ideas many of which the world refuses to accept. I would like to proceed on the following lines:—Shooting the politicians who quarrel over words; hanging the black marketeers in public squares; burning down Clive Street and turning it into a vegetable garden, robbing the rich and feeding the poor etc. Themes like these should make good stories for starving stomachs to digest.

RAM G. MIRCHANDANI (Karachi)

Most of your fans ask you more about 'love' than films? Why?

All the producers in the world waste all the celluloid of the world on love. Why shouldn't I waste a little paper on it? The modern definition of love you can find in its numerous distortions on the celluloid. And because love is inflammable it needs an inflammable base like celluloid to sit on.

India is also manufacturing its female Tarzan. Here is one in "Jungle-Ki-Pukar" of Allied Pictures.

MURARI PICTURES'

All Star Cast Thrill

1857

LEADING

MALE		FEMALE
SURENDRA	☆	SURAIYYA
SHAKIR	☆	MENKA
BENJAMIN	☆	N. T. (fame)
SHAM SUNDER	☆	LEELA

GANJU & WASTI

A RED YEAR OF INDIAN HISTORY

Director :
Rebel MOHAN SINGHA

Scenario & Dialogues :
"Dr. SAFDAR AH"

Music :
SAJJAD HUSAIN

Story :
ZAHUR

Photography :
REDDY

OMAR KHAYYAM

Starring :

Great SAIGAL-SURAIYYA

SHAKIR - BUNJAMIN

MUZAMIL - MADAN PURI

LILA & WASTI

A Dream of Film World

★

: *Story* :
Dr. SAFDAR AH

★

: *Music* :
LAL MOHAMED

★

: *Songs* :
Md. AFSAR

★

: *Photography* :
REDDY

★

: *Director* :
MOHAN SINGHA

MURARI PICTURES,
AHMED CHAMBERS, LAMINGTON ROAD,
BOMBAY 4.

A. H. SAYAL (Multan)

What is the real cause of Devika's second marriage? Was it wealth or Russian Art?

He-art.

K. RAJENDRA SINGH (Agra)

Who is the oldest among the following heroines: Jamuna, Sitara, Leela Chitnis, Leela Desai and Mehtab?

To me all are mothers and elderly sisters and in those ties a few years here and there don't matter.

What are the educational qualifications of Director Shantaram?

At present Dewan Sharar.

A. V. BAKRE (Javali)

Does vice become virtue when it is fondled and sheltered by the aristocrats of society?

Even virtue becomes a sin when it is fondled in the lazy lap of the aristocrats.

A. N. NARAYANA RAO (Bangalore)

Which do you think to be the 'crisis' in a woman's life?

A woman has two crises: the husband and the child—both in bed.

C. S. SAXENA (Dehra Dun)

I want to make Sushila Rani my sister. Will she agree?

She has already two brothers: Sardar Chandulal, the platinum variety and Pandit Indra the hungry type. I refuse to have any more relations.

MISS HYATT (Lahore)

Men who are real big flirts, what type of wives, do you think, they'll like?

A quiet housewife who has the patience to nurse the cad after a fresh kick on his pride.

MRS. A. Z. IQBAL (Cawnpore)

Why do actresses underrate the sanctity of matrimonial ties?

They never underrate. They multiply the ties and draw more sanctity over themselves.

HOAT G. BIJLANI (Karachi)

Who has the most sex appeal in India's filmland?

Kedar Sharma. He attracts more men when he speaks than some of our stars do.

FARUKH J. S. SOMJEE (Bombay)

In replying to Miss Baby Navgaonkar, you say there is no sin in this world. If there is really no sin, they why is a man born blind at birth? Is it the punishment of God for the sins of his previous life?

It is the syphilis of the parent that upsets the biological balance. There is no God in syphilis.

K. R. NARAYANAN (Bangalore)

What is the difference between love and romance?

Love is the liquor, romance is its froth.

SADRUDDIN (Mombasa)

Can you name your closest friend in this world?

I am a very fortunate man. I have 60,000 of them in this industry who never fail to point out my

HALL MARK OF QUALITY

DISCLOSE THEIR SUCCESS FORMULA

$\frac{a^2+m^2+s^3+p^2}{t(o+n)}$ = **'RUPBANI' PICTURE**

☆ a^2 = Appealing Art
☆ m^2 = Masterly Music
☆ s^3 = Soul Stirring Story
☆ p^2 = Powerful Portrayal

by

☆ $t(o+n)$ = Talents Old & New

INTRODUCING
A NEW ERA IN THE CINE-MUSIC
THRU
B. DAS GUPTA
(BISU)

"HERO OF THE EAST IN MUSICAL ADVENTURES"
——KOUSSEVITZKY (U.S.A.)

WATCH FOR
OUR UNUSUAL MUSICAL

SOCIAL

APNI IZZAT

MISRA
JYOTI
ZAHURRAJA
CHACHA PREMI
BABY SULTANA
FAZAL
NAVA NAQVI
DHARKAN
CONTACT:-
RAJA MOVIETONE
MAIN ROAD DADAR BOMBAY.

faults, however small, and provide me with an opportunity to improve.

What will be your position in "Free India"?

I won't be a rebel any longer. I shall have to be a good responsible citizen.

What did you think of Subhas Babu's I.N.A.?

Just as much as I thought of the Congress Medical Mission to save 400 million Chinese. In short, a good rehearsal without the final performance.

What is the best way to treat a fool?

Look within yourself and make sure.

Do you know what will happen to our film industry en you quit this world?

Nothing will happen. It will go on in the same merry way it is doing now. When Dada Phalke, the father died, his sons and grandsons in the industry did not even notice his death.

AIRAJ RASOOL (Indore)

If a beautiful couple goes for a stroll and "Cupid" ds that there is no arrow left in his quiver, what will do?

He will watch the couple and take lessons in shooting. Modern couples don't wait for Cupid. They want only a cinema theatre. They have all the arrows in their quiver.

A. RAHMAN (Melvisharam)

What is the meaning of "200 yard beauties"?

Complete disillusionment at 2 yards.

What is a man to do when he discovers that the life rtner chosen by his parent and married to him at conderable expense does not come up to his ideal?

Make the best of a bad job by being kind to the victim but if there is manhood in you don't forget to make the life of the old fossils miserable. Parents have no right to foist life-partners on their children against their will.

V. KAMALA (Secunderabad)

Why are women generally fond of flowers?

It is a mutual convention of delicacy. The flower also likes the woman. Both the woman and the flower have fragrance which they dedicate to others. These martyrs of delicacy must console each other sometimes.

. R. AMBI (Bangalore)

What is beauty to Sitara?

A strange attribute.

. S. CHAUHAN (Waziristan)

Who possesses a melodious voice between Veena and eena?

Between Veena and Neena, melody goes hoarse.

. D. MACHHAN (New Delhi)

What measures would you adopt to satisfy a man who ates you mainly because of your severe criticism?

I smile in his face and he wonders whether I am crazy.

READY FOR RELEASE

UNDER PRODUCTION

A GIPSY-COSTUME MELODRAMA

DON'T FORGET

भुल ना जाना

Starring :

★ BRIJMALA ★

(Ranjit Fame)

Story, Songs, Dialogue :-

WAHID QURESHI

Particulars :-

BRIJ PRAKASH PRODUCTIONS

PATANWALA BUILDING,

WADIA STREET, TARDEO, BOMBAY 7.

Producer B.R.TANDON
presents
URMILLA &
PARESH BANERJEE
in
BAAP
With
RADHARANI
SHOBHA
NIGAM
& TANDON
Director.....S.SHAMSUDDIN
Dialogues.....ZAFAR TABREZI.B.A.
Songs.....ALLAMA JAMIL MAZEHARI.M.A.
Music.....K.P.SEN
Settings.....BATU SEN
produced at
INDRAPURI STUDIO
For Particulars Apply —
SREE RAJ PICTURES
53.EZRA STREET.CAL. Telegram.CYRUS

Here is Dulari in a devotional moment in "Namak," a social story of Azad.

Mummy is dearer to a child or daddy?

Mummy is the nearest, Daddy may be the dearest.

If a man is disowned and discarded by his parents and by his community, what should he do?

Create his own community as I did.

NANDALAL D. DATTA (Indore)

Have you ever seen a ghost?

If ghosts are revivals of the dead, I see one everyday—Pandit Indra.

What should a young man do when he is overpowered by the beauty of a charming damsel?

Lay down his life non-violently.

HUKAM CHAND GUPTA (Delhi)

Can you tell me whether modern girls should be given full freedom or not?

They take it whether you give it or not. Freedom is never given, it is arrogated.

What do you think of the British Film Team that has left Britain on a study of India?

I think of the days when the East India Company sent its mercenary scouts to India and—

GHULAM JILANI (Hyderabad Deccan)

It is said that Europe has devised a machine which reads the mind. What will the women do now?

Machines can read only something definite. A woman's mind is infinite.

SAVAK NANAVATI (Allahabad)

Can you name any Hindi picture without a single song?

"Dr. Kotnis". There is neither song in it nor any music.

THAKAR J. B. LAL KHACHI (Lahore)

What would you suggest to an Indian, who is being insulted by a Britisher, because of the former's nationality?

A straight one on the chin. Is that non-violence?

H. S. PAREEK (Meerut)

Is love-sickness something like sea-sickness?

Oh no, there is a lot of difference. In sea-sickness you vomit—in the other one you swallow—anything.

C. R. K. MURTHY (Shikohabad)

May I know whether the shape of the bread in the days of Omar Khayyam was the same as it is today? (Reference, the February "filmindia" cover.)

If the shape of the stomach was the same, how could the shape of the bread be different?

S. DARSHAN (New Delhi)

How far do you believe in luck?

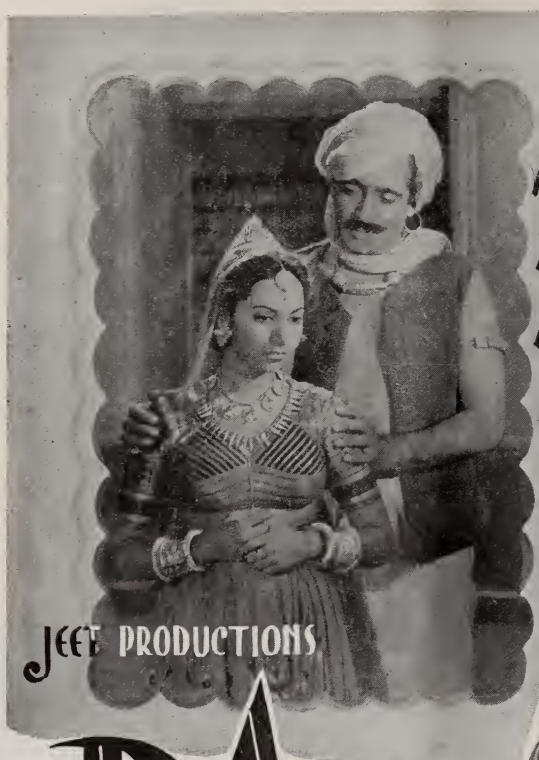
Only as long as it can kick the wits out of me. In good days luck is considered superfluous.

L. N. RAO (Adoni)

I don't know why Ranjit producer Mr. Chandulal Shah is producing rotten stuff nowadays?

Nowadays? You are a modest man!

Unish and Geeta Bose make a new team in "Etbar", a social story of 14th Century Pictures.



HAS A MARRIED MAN THE RIGHT TO LOVE ANOTHER WOMAN? IF NOT... WHY NOT?

DIRECTION
J. K. NANDA

JEET PRODUCTIONS

PARWANA

Starring—
★ SAIGAL
★ SURAIYA

★ NAJMA ★ K. N. SINGH ★ S. NAZIR, ETC.

Screenplay, Dialogue, Songs: MADHOK
Music: KHURSHID ANWAR ★ Producer: R. B. HALDIA

FOR RIGHTS WRITE TO:

JEET PRODUCTIONS
KATHOK LODGE, DADAR, BOMBAY 14.

Gulab, our veteran artiste, can still raise a flutter inside. Here she is in "Mansarovar" of Asiatic Pictures.

G. L. CHAND (Delhi)

What service did our 'girls in uniform'—I mean W.A.C.(I.)—do to our country?

Some papers say that some of them gave us white babies.

B. V. CHANDRASEKHERIAH (Bangalore)

Some of the editors have opened I. N. A. Relief Fund and are serving the country in some way or the other. Why don't you open a similar one and do what should be done?

I need a Relief Fund for myself. With this I start the Baburao Patel Relief Fund. Now send in your contributions.

KHAN Z. MOHAMMAD (Khurja)

Have film studios done any service, up to now, for the uplift of society?

Yes, they lifted society out of sight.

S. P. VASUDEV RAO (Bangalore)

I have fallen in love with a girl. As token of my love what article do you suggest I should give her as a present?

"filmindia"—the magazine for the lover and the beloved.

KHALIM GHAFFAR (Bhopal)

Where is Leela Chitnis nowadays?

With Shantaram, doing a picture about some blind folks.

N. S. V. CHALAM (Bangalore)

Have you ever seen a Tamil trash?

I had once seen "Shakuntalai" a Tamil torture. It was, I think, a hundred thousand feet of unending nonsense. Don't wish me another, let me live some more time.

HASHIM RAZA ALI BAKHT (Allahabad)

Women sob, when frustrated in love. What do you suggest for men?

They should pinch their bottom and wake up.

MISS INDU SETHI (Karachi)

Is there any blessed soul in this Universe who has escaped your criticism?

You—sweetheart.

M. E. DINKAR RAO (Madras)

Have you ever given any good reviews of any 'Prabhat' picture in the last one year?

The only picture I liked was "Ramshastri" and I didn't keep it secret.

R. R. SHARMA (New Delhi)

"Barking dog seldom bites". How is it that you manage to do both?

My bite is in the bark.

VASANT S. SARMALKAR (Poona)

What is the distance between the cradle and the grave?

The journey may take minutes or years, while some drop straight from the womb into the grave.

M. VENKATESH (Bangalore)

You say on page 23, March issue, that American mags sell lies and make money and you tell the truth. Do you not think you are reproducing 'lies' in your "filmindia" under the section "Reviewed In New York"?

Pete Harrison is one of the very few critics in America who reviews pictures honestly.

TARA DEVI H. (Bangalore)

Can a husband give that same love towards his second wife which he gave his first one. I am to be soon one. Can I have genuine happy married life?

Love is not a problem of mathematics to be solved by fixed formulas. Life is an affair of emotions. Don't expect too much of anything and don't be scared of drowning before entering the water.

MRS. SULABHA DESAI (Karachi)

Why do actresses give their opinion only about 'Lux' soap and not about any other soap?

Probably this is the only soap they can afford to buy. It is cheap enough.

SUNDRI KHIMANDAS (Bombay)

Must you always have the moon when showing romance in a motion picture?

The Moon is a quiet bloke. He warms without scorching and sits easily on the eye. Besides he reminds you of a lot of stupid poetry written with his direct help. The poetry comes in handy as an argument.

DRD
PRODUCTIONS LTD.
NEK PERVIN
DIRECTED by: S.M.YUSUF
Production Controled By / HOMI TREASURYWALA
★ RAGINI ★ ULLHAS ★ YAKUB ★ KUMAR ★
★ W.M.KHAN ★ MASOOD ★ MIRZA MUSHARRAF ★
★ YASHODHARA KATJU ★ BABY PARVEEN ★
★ SHAKIR ★ ISMAIL ★ BIBI ★ SYED AHMED ★

PARTICULARS:-

BOMBAY CINE FINANCE CORPORATION

1, MOTI MAHAL, JAMSHEDJI TATA ROAD, Fort, BOMBAY.

BFC

CONTACT

BOMBAY FINANCE CORPORATION

1, MOTI MAHAL
JAMSHEDJI TATA RD.,
CHURCHGATE
BOMBAY

14th CENTURY PICTURES
Presents

ETBAR

Directed by:
HYDER SHAH
Produced by:
M. BASHIR

Starring:-
★ REHANA ★ S. NAZIR
★ GITA BOSE ★ KHALIL
★ GULNAR ★ ANSARI
★ UNISH ★ MEHMOOD
★ SADIQ & others.

Qayamat

Directed by: BYRON MACDAM
Starring: NADIA • JOHN CAWAS
SAYANI
SARDAR MANSOOR
& others

Producer:
HOMI MISTRY

RMV
PRODUCTIONS

M. M. LAL (New Delhi)

How is it that there are no cartoons in your magazine?

There are caricatures in words which ought to satisfy.

K. G. S. NARAYAN (Dodballapur)

What is meant by a "willing surrender"?

It is a phrase used when coercion is used to obtain submission. It stands for the self-respect of the loser.

K. P. SHUKLA (Cawnpore)

You say that Sohrab Modi speaks his dialogue like a parrot. But what about Chandramohan and Jairaj?

To extend the bird analogy—they speak like vultures.

Whom do you like better between Ashok Kumar and Kishore Sahu in so far as acting is concerned?

Kishore is a he-man of she variety, while Ashok is she-man of he-variety. I like Ashok's acting better.

TULSIDAS SHET (Bombay)

Why has Surendra joined the films although he is a B.A.,LL.B.?

His clients did not like his music, so we have to stand it to give him a living.

B. B. SAXENA (Delhi)

What is the criterion of judging one's love?

If the girl you love refuses to go to see her mother, leaving you behind, she is in love with you. That is one test.

K. L. SHARMA (New Delhi)

Does gambling make a man superstitious?

And also supersensitive.

SULTAN SALAHUDDIN (Bhusawal)

Is love-marriage a successful marriage?

Yes. The lovers quarrel successfully and successively.

If you were the sole authority over the entire Indian film industry, what would you have done?

I would have folded it up and gone to Switzerland for rest.

S. M. RAHUATHULLAH (Madras)

In journalism which is better: editing a newspaper or a viewspaper as yours?

Ask the journalists who do journalism. I merely write for a living. I have never bothered about the 'ism' of my job.

CHANDRASEKAR (Adoni)

If you had taken a role in "Draupadi", we would have welcomed you.

Instead of me, I give you Shantaram in "Dr. Kotnis". You can welcome him with both hands and laugh your lungs out. He doesn't understand the difference between ridicule and applause.

How many flowers have you crushed till now?

I am not a perfume manufacturer from Muttra.

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M. Elizer

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Director : **S. USMAN**

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and

an all - star cast

Story and Dialogues : **MUNSHI SAGAR**

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Direction : **HOMI MASTER**

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Besides a crushed flower brings the perfume home. Do you think I have opened a dharmashala?

M. MOKHASUNARIS (Vizianagaram)

What is the difference between "glamour" and "beauty"?

Glamour is the shine over beauty and the mirror in which beauty sees its reflection.

VINDER NATH SAHGAL (Lahore)

We, the Punjabis, have the best of everything. The best of girls, boys, manners etc. How about shifting the headquarters of "filmindia" to Lahore? Then we would have the best mag also.

Wait a bit son. Who told you that the Punjabis have the best of manners? Don't dope yourself like this.

How is your "Gvalan", Mr. Patel?

It is a picture worth risking a ticket.

D. SARASWATI (Poona)

Must artistic films be gloomy?

Not necessarily. It has become a fashion to call the morbid as artistic. The little flower smiling in the face of the sun is a piece of art with no shadows of gloom about it. Art depends on what colours you take out of it and the colours take their hues from the mind of the artist.

Who will be the screen's "Great Lover Of 1946"?

Shantaram. He stares at Jayashree like a lunatic and she marries him out of sheer fright in "Dr. Kotnis".

Why don't producers give us "pictures" with a punch?

They give more than a punch—a kick on the shins that sends you yelling all over the town.

K. R. NATH (Bombay)

When a woman loves you and you love another woman, how would you clear off the first?

By showing the second to the first. Women are very sensitive. They don't need a second reminder.

How do film stars spend their leisure hours?

In bed with dirty clothes over them. In short they relax. Some, of course, gamble with cards, you know, flush, rummy and what not.

A. RAHMAN (Melvisharam)

If "the boy carries the expression" and "the girl carries the moon" as you say in your December issue, what does the "moon" carry?

The reflection of the lovers.

ADHAV KEERIYOT (Bombay)

Which do you hate more? A cot with bugs or a life with a nagging wife?

The bug takes a drop of blood and sleeps satisfied. The wife churns the blood and takes with her a big bit of the man's mind leaving him half-mental.

What do you think of a man who is always suspecting his beautiful young wife?

Suspecting a beautiful wife is like smelling again a beautiful flower to see whether the intensity of the fragrance is still as of old. But suspecting is a gentle art which must be practised in a soothing manner.

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Mr. WALLI

Music :-

TUFAIL FARUQI & SABIR HUSAIN

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MUMTAZ SHANTI ☆ ANJUM

Direction :-

WALLI

Music :-

SHYAM SUNDAR

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SANTOSH KUMAR SHUKLA (Cawnpore)

When film stars die, do their bodies undergo medical post-mortem?

We can't risk that these days with stars having swallowed a lot of black market money.

What will be your response to a girl who declares, "I will be reduced to the necessity of killing myself with a dagger if Patel refuses me"?

I have been waiting all my life for some girl to die for me. The only girl who did so once was my mother and out of disgust. The girl who does it next will get a statue erected in her memory.

PRITHVI PAUL SINGH (Lahore)

Do girls also dream of boys, as the boys do?

A girl dreams of a boy, the boy dreams of girls. But these dreams never come true.

Would you care to let me know the ways of trapping a girl?

To the fishing rod of your character, fix the bait of sincere love and see if you get a bite.

K. P. SHUKLA (Cawnpore)

What can we expect from Mr. Walli after his "Lady Doctor"?

Strangely enough he has got hold of a good story called "Dekhoji" and Mumtaz is responding wonderfully in it. They say that for the first time she sits with back to the wall and face towards Wall-i.

MISS SAKENA BEGG (Lucknow)

What is the difference between Urdu and Hindustani?

Urdu is a provincial tongue, while Hindustani is the nation's language.

JAGDISH KOHLI (Lahore)

Woman is like a snake, charming as well as venomous?

Venom is not the monopoly of women only. We have plenty of male cobras in different colours. The human being is an ungrateful worm and often bites the hand that feeds it. Where then is the sense in running the woman down, seeing what man has done to man through ages?

HUKAM CHAND GUPTA (New Delhi)

Will "filmindia" explain, a lady is either a saint or a devil?

Don't mix up things. A lady is just a woman and that is more than the saint or the devil put together.

P. MODLEY (Karachi)

Which woman would you prefer: the one that loves you or the one you love and respect?

In the world of emotions, I believe in the give-and-take policy.

ANILA PERSHAD (Delhi)

If Prithviraj can act so beautifully on the stage, there is no reason why he shouldn't give good acting in pictures also?

The eye compromises, the lens does not. And that is why Prithvi's bulk looks ungainly on the screen. On the screen the artiste is seen in snatches and bits and the bits have to be attractive. On the stage, the actor is a part of a big canvas, all the while before your eyes. The stage helps to cover the defects with colour and dimensions. The screen accentuates them.

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CHANDRIKA PRASAD VARMA (Patna)

Mr. Patel, I ask you most cordially, have you got any prejudice against Bihar that you very seldom give place to questions sent by Biharis?

I don't know where the Biharis and the Oriyas are. They are all the same to me even if they yell from the Andamans.

HANS RAJ BHUGRA (Karachi)

Mr. Baburao Patel. How is it that your name has not appeared on the list of invitees to Delhi to meet the Cabinet Ministers?

There is no Pakistan in the Indian film industry and the Cabinet Ministers don't need to see me. In the film industry we have all the four freedoms and more.

K. J. RAMASWAMY (Mandya)

Which is the drama in which Mr. Baburao Patel and Sushila Rani have acted or will act?

"Life Is Not An Empty Dream."

MISS BIMLA R. LAL (Delhi)

What is the difference between a "girl" and a "woman"?

A girl is the "warning" of the "danger" ahead.

ROSHAN LAL VERMA (New Delhi)

Why do lovers go 'sentimental' on moony nights?

They try to tell the moon a few stories he doesn't know and with their own echoes console their aching hearts.

IKRAM R. KHAN (New Delhi)

What is the best way of spending surplus money?

Buy copies of "filmindia" and present them to your best friends.

What does a 'heart-throb' signify?

An attractive woman within 100 yards.

DURGA DASS SHARMA (Amritsar)

In your last issue you wrote that you are hated by everyone, then why not by Sushila Rani?

Sushila can't hate me because in doing so she will end by hating herself.

SHREE KANT MODY (Calcutta)

What is wrong with your old friend Shantaram nowadays?

I don't like the unchivalrous way in which he advertises his own name pushing his charming and talented wife behind.

T. PRABHAKAR (Bangalore)

Who is this Rafiq Anwar?

I wish I knew. I have never heard of "it".

N. V. R. SWAMY (Negapatam)

So many aristocrats in India think that it is beneath their dignity to see Indian pictures. They consider it a pride to attend English films.

Aristocrats or slaves?

MRS. INDRA RANI (Cawnpore)

Veena is the moon of our film industry?

That is why, perhaps, her talent is so often in eclipse.

Do you approve of Masud Parvez as an actor?

He didn't give me even a dog's chance in "Ghulami".

Is it better to be thick-lipped in life?

Looks like. One thick-lipped guy won Jayashree, a talented artiste.

MISS YESHODA K. NEDUNGADI (Palghat)

Have you ever examined the heart of a film star?

I have to spot one yet to proceed with the examination.

How and with what do you measure the beauty of a woman?

With the strings of my heart.

Oh! Big brother. Can you dance?

Yes, if the partner doesn't step on my toes.

P. GOPINATH (Bombay)

If beauty is squeezed, what do we get?

More beauty.

Who are the "suckers" of our film industry?

The fools who pay at the box-offices.

Rs. 500/- IN 25 PRIZES EVERY MONTH

The following prizes will be awarded every month for questions which are considered interesting or elicit interesting replies in the "Editors Mail:"

1st Prize: Rs. 100/-; 2nd Prize: Rs. 80/-; 3rd Prize: Rs. 50/-; 4th Prize: Rs. 40/-; 5th Prize: Rs. 30/-; and 20 Consolation Prizes of Rs. 10/- each.

Questions must be submitted with the Entry Token (printed below) without which no questions will be considered. Each Entry Token entitles the reader to ask a maximum of 10 questions and can be used only by one person.

The Editor's decision shall be final and absolutely binding and no correspondence will be entertained. The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR MAY

1st Prize Rs. 25/- to Madhav Keeriyot (Bombay); 2nd Prize Rs. 20/- to H. S. Pareek (Meerut); 3rd Prize Rs. 15/- to A. N. Narayana Rao (Bangalore); 4th Prize Rs. 10/- to Sultan Salah Uddin (Bhusawal) and 6 consolation prizes of Rs. 5/- each to the following:—

Swaraj Narain Saxena (New Delhi); Sadruddin (Mombasa); Ravindra Nath Sahgal (Lahore); K. D. Saraswati (Poona); Mrs. Indra Rani (Cawnpore) and Miss Yeshodha Nedungadi (Palghat). Money Orders are being sent to all the prize winners.

Tear this Entry Token and attach it to your questions.

VEENA—

This girl is becoming a popular artiste the way we find her in several pictures. Here she is once again in another costume picture, "Samrat Ashok" produced and directed by K. B. Lall for Bombay Cinetone.

It's the bran
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1945
Sha
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A Patriotic song of a suffering nation. NOW crea
box-office history all over the country.
★ MEERABAI ---- Directed by W. Z. Ahmed. The he
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Najam Naqvi. The soul-stirring romance of medieval In
Now ready for release.
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Directed by W. Z. Ahmed. The greatest picture ever m
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that counts!

E MARCH OF EVENTS

OME

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★ **RANGILA RAJASTHAN** ---- *Directed by Bharat Vyas. A colourful tale of romantic Rajasthan.*

★ **ANDHER NAGRI** ---- *Directed by Masud Parvez. A satirical comedy of rare merit.*

★ **DO KINARE** ---- *Directed by Mohan Wadhwani. A highly emotional drama.*

★ **RIM-JHIM** ---- *Directed by Najam Naqvi. An exquisite musical comedy------*

AND

Production Nos. 12, 13 & 14 ---- Directed by W. Z. Ahmed.

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OUR REVIEW

"Dr. Kotnis" Slanders India and China!

Shantaram Jumps Like A Kangaroo – Jayashree Gives Excellent Performance – Technically Attractive Picture – Boring Story – Congress Sabotaged – The Kotnis Family Insulted.

Picture Fails To Win The Popular Vote!

There is always a lot of public enthusiasm for a Shantaram picture, and rightly too, because Shantaram has produced in the past some remarkably good pictures. But his career for remarkably good pictures seems to have ended with his association with Prabhat.

Since he started on his own at the Rajkamal Studios, he has given very poor motion pictures like: "Shakuntala", "Mali", "P. P. A. Dera" and now "Dr. Kotnis". Though "Shakuntala" luckily proved successful at the box-offices, it had nothing of art and quality in it nor anything of the old Shantaram we have learnt to love and respect.

Shantaram's recent release "Dr. Kotnis ki Amar Kahani" has had a remarkably poor reception and Shantaram fans are pretty sour in the mouth being disappointed at the handiwork of their hero. The commercial success or failure of this picture, however, does not concern us nor are we hurt because, like others, we had also expected Shantaram to give a great picture and are now bitterly disappointed.

This picture is being reviewed merely from one angle and that is that it is a biographical story of a man who left India as a national representative of our great country on a mission of mercy carrying token help from one oppressed nation to another—both in the throes of a titanic struggle for freedom.

SHANTARAM EVERYWHERE

The story of this picture is taken from the narration of Dr. Basu as recorded by the popular pen-clerk Ahmed Abbas in his cheap edition "And One Did Not Come Back." Dr. Basu's narration makes an inspiring document dripping with patriotism, humanitarianism and a broad internationalism and as such becomes a pathetic document of the epic struggle of the members of the Congress Medical Mission to China.

"DR. KOTNIS KI AMAR KAHANI"

Producers:	Rajkamal
Language:	Hindi.
Story:	K. A. Abbas
Screenplay:	K. A. Abbas & V. P. Sathe.
Dialogue: & Songs	Dewan Sharar
Music:	Vasant Desai
Photography:	V. Avdhoot
Sound Recording.	A. K. Parmar
Cast:	V. Shantaram, Jayshree, Dewan Sharar, Ullhas, Baburao Pendharkar, Winayak etc.
Date of Release:	16th March 1946.
Released At:	Swastik, Bombay

Directed By:
V. SHANTARAM.

Shantaram's "Dr. Kotnis" is, on the other hand, a Shantaram first—a Shantaram last, Shantaram to the right-Shantaram to the left, Shantaram in the front-Shantaram at the back and Shantaram all-over celluloid document. There is so much of Shantaram in the picture that one misses sight of the other four doctors of the Congress Medical Mission completely.

One feels that the other four doctors had gone all the way to China merely to leave Dr. Kotnis there and returned to India with more hurry than they went.

Dr. Basu didn't narrate the experiences of the Mission for Shantaram to act Dr. Kotnis and in doing so sabotage the rest including the Indian National Congress who sent the Medical Mission to China. While Dr. Basu glorifies the death of Dr. Kotnis in China, and rightly, he has also related the glorious work of the other four members of the Mission and not forgotten to mention the part played by the Indian National Congress and its beloved leader, Jawaharlal Nehru.

THE BASIC MATERIAL

Here are some extracts from Dr. Basu's narration, which have an important bearing on the subject of the story.

a) "I (Abbas) read Pandit Jawaharlal's moving appeal for volunteers and donations for the Medical Mission to China." (Page 10).

b) "G. P. Hutheesingh, the Secretary of the China Relief Committee collected the funds and made all arrangements for this Mission." (Page 11).

Sadiq Ali and Surraiya in the time-worn doctor plus patient situation in "Jag Biti", a story of Din Pictures.

NEW LYRICS.....★

NEW MELODIES.....★

NEW SONG SENSATIONS.....★

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with

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☆ PARBATI	☆ PARESH BANNERJI
☆ MANORAMA	☆ DEBI MUKERJI
☆ HENA	☆ HIRALAL
☆ GOURI	☆ RANJIT ROY
☆ LEELA	☆ TANDON
☆ HELEN	☆ R. P. KAPUR Etc. Etc.,

Directed by :

DEBAKI BOSE

Sound : G. DAS *Photography* : AJOYAKAR

Music : KAMALDAS GUPTA

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c) "The tremendous welcome that the Congress Medical Mission received in China—clearly demonstrated the representative character of the Indian National Congress as the real spokesman of the Indian people ... five doctors sent by the Congress—by Gandhi and Nehru—were accepted and treated as ambassadors of the Indian nation." (Page 12).

d) "On behalf of the Congress Mrs. Sarojini Naidu herself was present to wish them bon voyage (at the Ballard Pier) along with Mr. and Mrs. Hutheesingh and S. A. Brelvi, Editor of 'The Bombay Chronicle' (Page 19).

e) "Describing the feasting and toasting given to the Mission Dr. Basu says: "After all, it was not the individuals—Atal, Cholkar, Mukherji, Basu and Kotnis—who were being honoured but the organisation they represented—the Indian National Congress". (Page 25).

f) "Putting on their military doctors' uniforms—regulation khaki except for the distinctive white Gandhi caps—the doctors went round the city....." (Page 28).

g) Describing the urgent need for doctors at Canton, Dr. Basu communicates: "The sight of the few Chinese doctors feverishly working night and day to cope with the thousands of wounded men, women and children lying in the wards, the verandahs, even in the courtyard, gave the Indians some idea of the desperate urgency with which China needed doctors and medical supplies." (Page 33).

h) Dr. Basu mentions a group of little children (between 7 and 15 who had walked 6000 miles round the country seeking safety, going to meet the Indian doctors and thanking the Indian people for their gracious gesture towards China (Page 39).

i) Describing the sad plight of some soldiers, Dr. Basu narrates: Hunger and pain had driven at least some of them crazy and they stopped the ambulance truck (of the Indian doctors) at the point of gun demanding food and transportation. But when they knew the identity of the occupants they were apologetic and remorseful, almost reduced to tears. It was a pitiable sight and one of the most heartrending experiences the Indian Mission had in China (Page 42).

j) "Comrades! I give you the toast of the Independence of India." This is how one of the most remarkable banquets (at Hankow) began." (Page 47).

NEHRU'S GRAMOPHONE

k) Near the Ichang airfield, with bombs falling nearby, the members of the Mission, discovered in an odd-sized box, from among their boxes of medicines, a gramophone with a chit bearing a familiar signature.

"It was a present from Pandit Jawaharlal Nehru who had sent it specially from England... all through the night they remained awake, playing the records over and over again, deeply touched by Nehru's generosity and foresight." (Page 60).

l) Abbas says that the Elder Kotnis (the doctor's father) was a clerk in a mill at Sholapur. For years he had paid for the expensive education of his son by incurring increasingly heavy debts, hoping that after graduation, the son would set up practice and repay the debts. When the son decided to go to China, the father didn't stop him but gave him his blessing. After the son's departure, the financial pressure having become unbearable, the poor old man committed suicide. (Page 73).

m) When Dr. Kotnis heard of his father's death and when his compa-

THE BIG LINE-UP FOR 1946-47

(I)
NAVYUG'S DYNAMIC SOCIAL
PAROO
Starring : GEETA NIZAMI, RANDHIR
Directed by : SHOREY DAULTALVI
IT'S THE STORY OF 50 MILLIONS WHO ARE DENIED THE RIGHT OF HUMAN BEINGS!

(II)
NAVYUG'S DOMESTIC COMEDY
SHIKAYAT
Starring : SNEHPRABHA, SHYAM, RAMA SHUKAL
THE ROMANTIC STORY OF A GIRL BEHIND THE FOUR WALLS!

(III)
NAVYUG'S THRILLING HIT
MOTI
Starring : GEETA NIZAMI, BIMAN BANNERJI
Direction : C. S. BOSE
A DRAMATIC EXPOSITION OF THIS THING CALLED LOVE!

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Story : SHAHID LATIF
Music : RASHID ATRA
Songs : NAKSHAB

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116, CHARNI ROAD, BOMBAY 4.

nions urged him to return to India. Dr. Kotnis is reported to have said: "No, I cannot go back. The Congress has sent me here and we have all signed a contract that none of us would go back before at least one year is completed. Now that my father has made the supreme sacrifice, the only thing for me to do is to give my life too for the cause that he held so dear." (Page 74).

n) In August 1939, they received a telegram from Pandit Nehru saying that he would be visiting China and meeting them. There was sensation and enthusiasm at the news and a special cave was soon made ready for him. But Nehru could not visit owing to war in Europe. (Page 93.)

o) One day in Yenan, the doctors strayed into a village while out for a walk. Owing to their smart uniforms they were taken for Japanese spies and arrested. Later on when their identity was established, they were given tea and released. (Page 96).

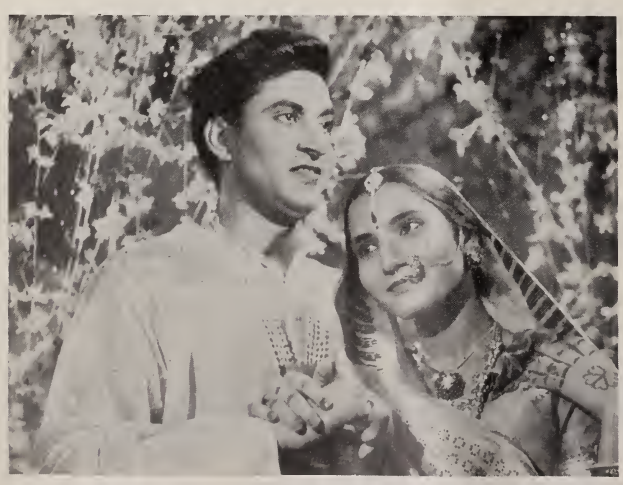
p) The members of the Mission met General Chu Teh, the Commander of the 8th Route Army. Chu Teh struck them as sincere, passionate but very patient, almost fatherly in his calm dignity. (Page 106).

q) The members of the Mission saw Chinese women working in various departments of national activity—women doing all kinds of work from the home to the battlefield. (Page 110).

r) An interesting thing noticed by the members of the Mission was the presence of a charkha in every home. (page 110).

s) An instance of Dr. Basu's remarkable resourcefulness and surgical skill is mentioned by Abbas. A young fighting peasant had lost his eyesight due to shell-burst. He was discharged from the army and deserted by his young wife. He had a fighting chance with a skilful but dangerous eye operation but Dr. Basu hadn't the necessary instruments. Dr. Basu prepared some instruments from bamboo and borrowing a pair of moustache scissors from a Chinese doctor, performed the dangerous operation which proved successful and the young man's eyesight was restored. (Pages 116-117).

t) Kuo Ching Lan, wife of Dr. Kotnis, is described as a smart, attractive, jolly girl about 5 feet tall and with a round moonlike face, wearing thick glasses. She was a teacher of nursing at the Bethune Medical School of which Dr. Kotnis was the principal. She had taken medical training and like thousands of others had escaped the invaders, walking hundreds of miles, to join the 8th Route Army (Page 123).



Mazhar Haq and Nishi Baran make a new team in "Mansarovar", a social story of Asiatic Pictures

u) Dr. Kotnis married Ching Lan on 25th November 1941. A son was born to them in July 1942 (8 months later). Dr. Kotnis died on 9th December 1942 (Pages 126-128).

From the extracts quoted above it is apparent that Dr. Basu had supplied plenty of basic material to produce a national picture with a humanitarian and patriotic drama if only some one had exercised enough imagination to develop the plot dramatically.

CONGRESS SABOTAGED

Shantaram certainly didn't do so. Abbas and Sathe were not expected to do it. They are not expected to have either the brains or the imagination. Let us now see what Shantaram managed to miss.

1) In the entire picture there is not a word about the Indian National Congress which sent the Medical Mission to China. What Shantaram presents looks like a small conspiracy of five medicos out on an adventure. One wonders whether the Congress was purposely avoided to pander to the bureaucrats in New Delhi? Or was Shantaram ashamed of our supreme national organization fighting 60 years for the freedom of our enslaved people? This omission gets a sinister complexion, seeing that the Congress sent the Medical Mission, as a token gesture, from one great people to another, in the face of official opposition.

2 Pandit Jawaharlal Nehru who inspired the project is completely left out of the picture. Is Shantaram ashamed of our great leader or is he too scared of New Delhi? Even the little affectionate incident of Panditji sending a gramophone to the doctors has been completely deprived of Jawahar's patronage and presented in a rude and sketchy manner without even a mention of Jawahar's name. To say the least it is caddish to do so.

3) In China, as Dr. Basu says (Page 28), the doctors wore a military uniform except for the distinctive Gandhi cap. In the picture, Shantaram and his co-actors seem to have kicked out the Gandhi cap, the mute symbol of our great struggle for freedom. Would the Gandhi cap have given Shantaram long nightmares remembering that the Central Provinces once had even its Governor wearing a Gandhi cap?

Bhim has a character role to play in "Namak" of Azad Pictures.

THE TOAST OF INDEPENDENCE

4) On page 33 of the book, we find a description of the dire need of the Chinese for urgent medical relief. In Shantaram's "Kotnis", all the pains are taken to drive home the fact that all that the Chinese needed was Shantaram himself and not even Dr. Kotnis. Shantaram fails to show by not portraying the intense sufferings of the Chinese why a great leader like Pandit Jawaharlal was moved to appeal to his people for help.

5) The whole of China, where the doctors went, gave them a great toast in "I give you the toast of the Independence of India." Not in one spot in the picture has Shantaram dared to use this graceful toast from a sympathetic people. May we know why? Does the great Shantaram not approve of our people's struggle for freedom? Perhaps our people should have obtained Shantaram's permission before asking for independence.

6) Dr. Kotnis' old father died in debts. He killed himself to escape his creditors—creditors he had acquired in educating his son. What a pathetic sacrifice! Shantaram completely twists this noble sacrifice, strips it of its intense pathos and presents the old father as a mercenary man who expected his son to pay dividends on his investment. He makes the father fit up a streamlined dispensary, to give his setting man a chance and to provide himself with enough space to jump about, for the son to start minting money straightaway. What a heartless distortion of facts in which a struggling and noble old man committed suicide under the crushing weight of debts incurred for the education of his son. If Shantaram's father had done a hundredth of what Kotnis' father did, Shantaram would have erected statues of his old man in a hundred towns of India. Today the memory of both the dead—father and son—stands insulted at the hands of a mercenary producer. It is a cruel shame. It is a wonder how a man of principles, like Dr. Basu acting as an adviser for the picture, could have allowed this outrage on the sacred memory of the dead.

THE FUNNY GENERAL

7) The character of General Chu Teh, the Commander of the glorious 8th Route Army has been portrayed in the person of Baburao Pendharkar under an assumed name of General Fong. The five doctors found Chu Teh "sincere, passionate and very patient, almost fatherly in his calm dignity" (page 106). In his picture, Shantaram presents a clown indulging in slapstick gestures and in doing so insults the whole Chinese nation which fought so valiantly for its freedom. It is worth dissecting the brain of this petty, egotistic film producer who is prepared to mock at the high-flown ideals of a great nation to attract some filthy lucre for his greedy pockets. Not only Shantaram but the whole Indian nation owes China an apology for portraying her brave general in such a clownish manner.

8) On page 110 of the book we are told that the members of the Medical mission found women everywhere from the home to the battlefield doing all types of work. And yet in his 11000 feet of picture, Shantaram shows only his wife as the only Chinese woman with one extra old woman thrown in for grace. Did Jayshree represent the entire womanhood of China? This man, Shantaram, who often brags about being unique in providing atmosphere in his picture, could not even get fifty women to prove that there were other women in China besides Jayshree, his talented wife.

CHARKHA NOWHERE

9) The medicos found the charkha in every Chinese home. But you can't expect a Shantaram to show

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this, seeing that the charkha has also become another symbol of our national struggle for freedom. Our people should have taken Shantaram's permission before adopting the charkha as one more symbol of our national struggle.

10) The other four doctors who went to China with Dr. Kotnis may well have been completely dropped from the picture rather than to have exposed them to some undeserved ridicule as is apparent in the picture. From the picture it seems that they had gone to China only to hear some gramophone records of Indian songs and having done so returned hurriedly leaving the whole of China to Shantaram. At least that dramatic incident of Dr. Basu's surgical skill in restoring the eyesight of the peasant should have been charitably put into the story to give the other four doctors some purpose in going to China, all the way from India.

If Shantaram is a conscientious man, as he always claims to be, we would like to know why he distorted the basic factual material out of recognition. And why was the Indian National Congress so completely sabotaged?

DR. KOTNIS OF THE SCREEN

Now let us see what Shantaram has actually done with the story of Dr. Kotnis.

Shantaram opens the story in the small town of Sholapur, in its outskirts, permitting water-carrying maidens to walk across the horizon in a beautifully executed shot. We are soon taken to the Sholapur station where Dr. Kotnis, (Shantaram, himself) gets down, greets old friends, steps into a tonga and bursts out into a song. Between Shantaram and the hack some philosophy, about life not being an empty dream, is mournfully doled out, Shantaram making queer faces and eyes at the audience all the while and the horse wondering at the undeserved torture visited upon him.

The rejuvenated young man (Shantaram being at the wrong end of 40) soon jumps out of the tonga and is seen meeting his mother and other little ones in the house. We are soon taken to Kotnis Senior who is busy fitting up a grand dispensary for his son. (And they say he committed suicide pressed by debts). Father and son meet and the ice is broken when the son tells of his resolve to go to China. The inspiration to go to China is described in a flash-back in which, on Shantaram's laboriously and painfully thinking face, we hear a bull's voice, though we are asked to believe that it is some national leader's beloved voice, urging the people to help the oppressed Chinese. The national leader, Pandit Jawaharlal Nehru, is scrupulously avoided. Whatever may be the other reasons, one thing is sure that Panditji has a better screen face than the great Shantaram and at least for this reason it was practical wisdom to avoid Panditji's appearance on the screen to prevent unnecessary rivalry with the dehydrated appearance of the hero.

The father is of course disappointed but he soon comes round and Shantaram celebrates this transformation of the Senior by jumping over a table and incidentally proving that his monkey glands still function properly.

Very soon the five doctors, with Dr. Kotnis of course the most prominent among them, are seen boarding a ship to China. In long shots we are shown the other four, while the camera lens is kept in constant embrace of Dr. Kotnis. That way Shantaram has always been very affectionately attached to the camera being one of our best camera-craftsmen and we don't expect him to be torn away from it.

Now we are taken to China and we see the doctors getting down several steps. The steps are supposed to represent China—men, women and children having been bombed out of the picture.

FOUR DOCTORS PACKED OFF

After this we see several stock shots of newsreels in which the poor Chinese are bombed into taking shelter in caves. A studio 'house' catches fire and Dr. Kotnis, of course Shantaram, shows some heroism in rescuing the trapped ones, of course, at a great risk to his own life. So Dr. Kotnis was also a fire-fighter. Brave kid, that.

Then the doctors start attending some stray wounded ones. But they seem rushing about more than working actually. It is time now for the other four doctors to leave the field for Dr. Kotnis. The great Shantaram was acting the main role and other nonentities can't be permitted to loaf about the picture. So Dr. Kotnis gives them some gramophone music which proves deadly enough to scatter the remaining four in different directions, leaving Shantaram in charge of China.

Saigal and Surraiya make a romantic team in "Omar Khayyam" produced and directed by Mohan Sinha.

Now Dr. Kotnis travels in a bus in company of his future wife, dressed as a boy. The boy part is, of course, Shantaram's idea of original humour. Dr. Basu says that in China all women gave their lives ungrudgingly for their great struggle without cloaking their sex.

But Shantaram perhaps likes to discover a woman in a boy. That way he likes surprises all over. At the first glimpse of "the boy," the audience, however, knew that "he" was a girl. Only Shantaram did not know. We wonder whether Dr. Kotnis knew it or not. In Shantaram's case the error must be excused because he has seen so few women being constantly surrounded by male courtiers usually.

Well, the scenes soon reach a cave, better still a series of well-planned caves in proper military formation. These are supposed to be the base headquarters of the famous 8th Route Army under General Chu Teh. Here the original name of the General changes quickly and a screen name General Fong, is given to him. Baburao Pendharkar, Shantaram's cousin, had to play the role and the role had to be specially named to maintain the family traditions of originality.

EVERYTHING SPECIAL

Dr. Kotnis is, of course, given a special cave with a signboard. That way Shantaram also requires a special position even as a pall-bearer at a funeral and there is an event recorded in which more attention was once paid to Shantaram than to the corpse.

By now, the "boy" is exposed and the woman in "him" is revealed. The woman is called Ching Lan and she assists Dr. Kotnis in all surgical operations and while doing so falls in love with the Indian doctor.

But we did forget to tell you about General Fong. On technical grounds, let us forget the fact that he was supposed to represent the famous General Chu Teh. Shantaram introduces his general as a clownish comedian, strutting across the screen with a half-tied bandage the other end of which is held by an orderly. What an original comedy! Yes, Shantaram did find some rare comedy in the cruel fate of the defenseless Chinese who were bombed out of existence in their millions by the greedy, blood-thirsty Japs. Shantaram gave them a clownish general and in doing so at once turned the grim Sino-Japanese war into a circus with Shantaram, of course, as the ring master. It needs real genius to see comedy in death. We had never underrated Shantaram's abilities for creating unique comedy. Or had we?

DRY ROMANCE AND DEHYDRATED HERO

Now begins the romance of Dr. Kotnis. Having divested the 'boy' of his male suspicions, the heroine stood revealed before the hero of the picture. So they both go to a hill top and there indulge in some quick sob-stuff. Shantaram's love-making is as dry as his dehydrated aged face. Young or old, every woman Shantaram meets must accept the fact that the great director, being a very busy person with chronic constipation, is not expected to waste his time in useless sentimental talk, the main burden of moonstruck lovers. Shantaram's love must be accepted even before the

story begins. The very fact that he is walking towards a woman is a gesture of eternal love. Otherwise he would walk away in another direction. So with this superb technique, quite his own, Shantaram walks in the garb of Dr. Kotnis towards Ching Lan and stares purposefully at the Chinese girl. With the help of her narrow eyes, the Chinese girl somehow sustains the great doctor's romantic gaze and turns away with a new story in her heart. That sets fire to two hearts and we soon find them in flames all over that little part of China where Dr. Kotnis was attending to the sick and the wounded.

These romantic interludes, as dry as the driest dates in the Sahara, are occasionally punctuated by wounded Chinese men being carried across the screen to prove to us that this story was about China and not about Nepal. That these Johnnies looked like the Goorkha watchmen we see in Bombay is merely a matter of coincidence. It was strange that in the whole of China, no women were injured by the bombs. And yet they called the Japanese, dogs.

Perhaps the women of China seemed to know the trick of becoming invisible, because they not only disappeared from the Chinese battlefields but let down Shantaram very badly by not making an appearance in his 11000 feet of Chinese drama.

Very soon Dr. Kotnis, of course Shantaram, gets married to Ching Lan under military orders. General Fong, of course Cousin Baburao Pendharkar who thinks it highly moral for a man and a woman to marry before serious complications set in, gives the orders to prepare for the wedding. Somehow, the Japanese seem to know of this marriage and knowing that Shantaram is playing the lead, stop all bombings on the wedding day and permit the bridegroom to indulge in some slapstick in the arrangement of the Sari of his Chinese bride. If Shantaram had invited them, the Japs would have willingly attended the wedding but Shantaram was, perhaps, not so sure of the Chinese liking the gesture. Anyway, Shantaram's wedding in the picture had to be gone through without the Japs taking part in it. That was too bad and the Chinese can never be excused seeing that an Indian doesn't marry a Chinese girl every day and considering that Dr. Kotnis had travelled all the way to China to save the Chinese nation.

After the wedding the Chinese bride sings a song with a patented Kolhapuri tune with others supporting and for a while we are all taken to the kingdom of Shivaji. Then we are brought back to the first night of their married life, the honeymoon night, about which Urdu poets have written millions of words of nonsense. But Shantaram not knowing Urdu, despite Dewan Sharar's company for three years, the poets are found still-born for him and he proceeds to glare at his little Chinese bride as she flits across the room coyly. You cannot expect more romance than this in Shantaram's pictures. And now Shantaram suddenly remembers the Chinese wounded men, women being invisible, and rushes to bandage their broken limbs.

THE MAGIC TOUCH

By now a stage is reached for something heroic and spectacular. So the Chinese, with their traditional mandarin magic, oblige Shantaram by

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This is a shot from "1857" being produced by Mohan Sinha.

growing boils and making the malady mysterious and dangerous in addition. This gives Shantaram an opportunity to try the remedy on himself against the wishes of his little Chinese wife. But film heroes never die so easily, so Dr. Kotnis, of course the great Shantaram, survives and so do all the boil-growing Chinese.

The Sino-Japanese war is on all the while and the Chinese are constantly carried horizontally across the screen to Shantaram whose mere touch saves them all—one and all. By now, Shantaram has become a male Bernadette and the war has become pretty serious. The Japs, knowing that Shantaram's wedding was over, don't feel any longer the necessity of being too far away from their Chinese neighbours. As the Japs come nearer, the Chinese run all over the screen. The doctor and his Chinese wife are now torn apart and Ching Lan stands on a rock and sings a patriotic martial song. Instead of fighting, the Chinese soldiers are shown as running away from the Japs. They completely misunderstand the words of the song due to bad recording.

Dr. Kotnis appreciates his wife's feat on the rock and wonders how she could sing a song like that. Bravo, Jayashree!

Knowing that Shantaram was from Kolhapur, from where Master Vithal our stunt hero once came, the Japs now capture Shantaram to give him a chance to escape. Vithal-wise by hanging to a tree, Shantaram does it slickly and once again proves to one and all that his monkey-glands are still functioning properly.

Don't get impatient, we are now nearer the end of Dr. Kotnis. The great doctor returns to the Chinese and takes up his work again where he had left it. By this time our hero is all tired and broken trying to keep a nation of 400 million helpless souls in bandages. So he begins getting ill himself. This illness, epilepsy, starts, in Shantaram's case, with the trousers which shiver and then gradually climbs up to Shantaram's dehydrated face which begins registering symptoms of hereditary lunacy.

THE TRAGEDY OF THE TROUSERS

Ching Lan is busy at this time growing a baby inside her, contrary to the practice of the Chinese men who were growing boils outside them. Dr. Kotnis shakes his trousers occasionally and works at other times so hard that he is soon on an invalid bed. Ching Lan brings forth the baby, a son, only after 8 months of Dr. Kotnis, and Kaka Wong hails it as the symbol of Indo-Chinese unity.

By now Dr. Kotnis is very ill—so ill that he cannot move from his bed. Just at this time the Chinese General, Fong, forgetting all the good deeds of the good doctor for the Chinese, manages to accommodate a few Japanese bullets in his chest and comes back home on the hospital stretcher.

The General has to be saved for China and for the rest of the world, however clownish he may be, and the only man who can do it is, as usual the hero, himself a very sick man. But Dr. Kotnis, braving a collapse, goes, and so does Shantaram, because Cousin Pendharker is the General and performs a very dangerous and delicate operation and saves the General but—

But what? It is now time for the hero to die. He can't find people greater than the General to save every day. So Dr. Kotnis decides to die and we see Shantaram on Kotnis' deathbed, going back to Sholapur, because it is on the way to his own Kolhapur, talking some nonsense and finally closing his eyes, with 400 million Chinese waiting outside the cave, anxious to hear the sad news.

Then we see a vision of Ching Lan, with the little Kotnis, coming to Sholapur and presenting to the doctor's mother the symbol of Indo-Chinese unity. After this we all go home from far away China.

But we mustn't forget Kaka Wong. He calls himself Awara (Loafing) Wong and true to his name he loafs through the picture as a good Samaritan, always coming from heaven and again disappearing into heaven.

He is here, there and everywhere, and wherever Shantaram wanted Dewan Sharar, and Kaka Wong walks through the picture like a good-hearted old man, advising, match-making, pacifying, saving, helping and looking on at other times.

That ends the immortal story of Dr. Kotnis, the picture Shantaram has given us about the Medical Mission which was sent to China by the Indian National Congress.

SILLY DIRECTION

At no stage during the long picture does the story acquire any interest or grip. The sequences drag continuously and a feeling of extreme boredom is created. Only those sequences where Jayashree makes an appearance become slightly interesting. The development of the story is very sketchy and remains highly unimaginative

throughout. The emotional sequences are very poorly portrayed and almost every emotional situation in the picture has failed owing to poor direction. Not that there was not material enough for emotional work. There was plenty of it and more but Shantaram, who looks at a picture only through the camera lens, has rarely been good at emotional direction. In "Dr. Kotnis" he seems to have lost the grip of the emotional drama completely.

The very opening of the story is faulty. We are straightaway introduced to Dr. Kotnis without telling us anything of the cause to which he had dedicated himself. And the cause was greater than this individual. Even later on, this cause and its national sponsors were never shown or described. The whole affair is wound up quickly in a momentary flash-back. And that was a stupid thing to do even for a commercial producer seeing that leaders like Gandhiji and Jawaharlal Nehru were directly interested in the Medical Mission sent to China. It would have been good business to have pulled in the leaders and the Congress apart from maintaining the factual integrity of the subject.

A POSSIBLE OPENING

There were many ways of opening the picture and dramatizing the events related by Dr. Basu.

It wouldn't be wise to write a complete scenario of "Dr. Kotnis" now, but one of the openings that suggest to us could have been as follows:—

Flash of the Sholapur Station. People getting down from a mail train. The postal bag being handed over to the local postman. Dissolve into the siren of a local mill, tilt down the camera to the main gate of the mill showing workers going home after the day's work. Dissolve into Kotnis Senior walking out of the mill gates. The durwan asks Kotnis Senior, "Kotnis Saheb, have you heard from Dwarka recently?" The old man replies rather anxiously: "Not for a month, I expect a letter every day." Dissolve.

At Kotnis' House: Kotnis Snr. walks into the house and inquires from Mrs. Kotnis whether any letter has been received from Dwarka. The mother remembers the letter and rushes with it. Kotnis Snr. reads it and becomes grave. Mrs. Kotnis inquires whether anything has gone wrong. Kotnis Snr. replies Dwarka's final examination is near and—" Dissolve.

Kotnis Snr. at meals. Listless and weighed with anxiety Mrs. Kotnis speaks: "Please eat something. Worrying won't improve matters. God is great." Dissolve.

Kotnis and Mrs. Kotnis in two beds, side by side retired for the night. Mrs. Kotnis removes the single gold chain round her neck, looks at it fondly and places it under her pillow, turns to a side and sleeps. A little later Mr. Kotnis removes the chain from under Mrs. Kotnis' pillow, looks at it affectionately and places it under his own pillow, turns to the other side and sleeps. A little later Mrs. Kotnis tilts up the edge of her husband's pillow, sees the gold chain there, smiles happily and goes to sleep.

The psychological importance of this sequence, we leave to the reader.

Next morning, Kotnis Senior is all hurry. He steps out of the house quickly. Dissolve.

At a Pawn Broker's Shop: Kotnis Senior offering the gold chain and asking for money. The pawn broker, examining the chain, says "Rs. 200|-? How many more chains have you still left Kotnis?" Kotnis replies with a sad smile "This is the last—But this money is for his final examination fees. My Dwarka will now become a doctor and he is a clever boy. Sholapur needs a man like him. Once he gets going, I shall take back all the ornaments pledged with you. Remember that." The pawn broker replies: "I shall return them with the greatest pleasure, Kotnis. You are truly a great father and God has given you a good son." Dissolve.

At a Charitable hospital in Bombay: Dr. Kotnis, as a student is seen attending some surgical cases. Someone calls him "Dwarka—your money order" Kotnis runs up to take it. Receives the money—Hears the Hospital clerk telling a poor patient that without ten rupees, even free hospitals can't take X-ray plates in these times. Dr. Kotnis inquires about the patient, learns that the patient is suspected of suffering from tuberculosis of the ribs, discovers the helpless poverty of the sufferer, pays the clerk Rs. 10|- from his money and goes away sad and smiling.

As he steps into the streets, newspaper boys rush about with fresh editions, with headlines screaming "Japs Bomb Helpless Chinese", "Women & Children Maimed" "Thousands Die for Want Of Medical Help." Dr. Kotnis buys a paper and reads the headlines. Dissolve.

In Allahabad: On the verandah of Anand Bhuvan, Pandit Jawaharlal

Here is an attractive shot from "Rehana" produced by Girdhar Bahar Productions.

Nehru is also reading the news of the Chinese tragedy. Dissolve the newspaper headlines into pathetic scene of the plight of the Chinese. Montage and quick dissolves showing bombings, wounded, dying, screaming helpless men, women and children. An incident showing a Chinese medical man running out of medical supplies and the wounded dying. Come back to Pandit Jawaharlal perspiring, depressed with his mental picture of the sad happenings in China. He gets up with sudden anger. Dissolve.

Sands of Chowpatty: Pandit Jawaharlal addressing a mammoth meeting of thousands, telling his people about the dire need of our Chinese neighbours, calling on the people to give all help, men, money, medicines etc. Dissolve.

In quick dissolves show money pouring in; medicine parcels arriving, bandages and instruments piling up. Dissolve.

At the Ballard Pier: Show Mrs. Sarojini Naidu wishing bon voyage to the five doctors. Introduce them one by one through Mrs. Sarojini Naidu. Pull in the parents of Dr. Kotnis by making Mrs. Naidu congratulate them for the patriotism of their gallant son, etc. Let the ship sail carrying the goodwill of 400 million Indians to 400 million Chinese.

We have neither space nor time to write the complete scenario. But a beginning like this could have launched the theme of the story more forcibly than the present tonga touch of the great Shantaram.

JAYASHREE SHINES BUT SHANTARAM FAILS

With the exception of Jayashree and Dewan Sharar all the characters are wrongly cast and more wrongly interpreted. Take the hero. We are told that he was 26. On the screen Shantaram's dehydrated face looks anywhere near 50. His long, hanging, broad nose, thick lips, bunch of negroid hair and blank sunken eyes can hardly meet the requirements of a young man of 26 years. Shantaram tries to bridge the difference in age by jumping about but he looks like an old kangaroo in rheumatic pain. His attempt to do so must be described as ridiculous. Shantaram cannot act even a wee bit and remains camera conscious all along. And when he puts on his thinking cap in emotional sequences, he acquires a funny lunatic expression with the eyes becoming squint and the neck bent to an angle. In the very first sequence, when he sings a song in the tonga, he invites ridicule due to the funny faces he makes. Shantaram is a pretty good director and one of the best we have in camera craftsmanship but he is not at all an actor by the widest stretch of imagination. His portrayal of Dr. Kotnis excites ridicule from the beginning to the end. His Hindustani diction provokes laughter. In fifteen years of talkies, has'nt the Hindustani language travelled from Kolhapur to Bombay at least? In short, Shantaram has failed as an actor and damn miserably.

Baburao Pendharkar, another Kolhapuri with his peculiar Kolhapuri accent of Hindustani plays the role of General Fong. He gives us the firm impression that the Chinese General

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was a great clown, who attended to his moustache in the midst of bombs and treated the whole patriotic war as a huge joke. There is not in him the undying fervour of a patriot nor the intense passion of a man fighting to defend his country from heartless invaders. General Fong remains a comedian from the moment he struts across the screen till the time he pays his respects to the remains of Dr. Kotnis. No wonder the Chinese couldn't beat the Japs. How could they with comedians as generals? This portrayal of General Fong is the most insulting tribute ever paid to the brave Chinese nation.

Very little need be said about the other four doctors. They were stretcher-bearers who carried Dr. Kotnis and the story to China and quitted hurriedly. The artistes who played the roles Ullhas, Prof. Hudlikar, Salvi and Janki Dass, lost their self-respect with the release of the picture on the screen.

Winayak plays the role of Bundoo, the tongawalla, and in doing so carries the Kolhapur tradition of Hindustani accent, a little further. Cousin Winayak is no better than Brother Baburao and Cousin Shantaram. But he doesn't offend us much as his tiny role is more in the nature of a small birthday gift to his famous cousin than as a character portrayal.

Dewan Sharar plays the good Samaritan, Kaka Wong. He lives the part, though his role is inconsequential and hangs in mid-air like a balloon. Kaka Wong appears from thin air every time and after unloading himself of some well-spoken dialogue, disappears again into thin air. In any case Dewan Saheb looks a Chinese Mandarin alright.

The best work in the picture is given by the talented Jayashree. Whatever other Indian critics may say, in our opinion, she looks a Chinese every inch and we ought to know having spent sometime in China and seen Chinese women. In the role of Ching Lan, Jayashree provides the much-sought-after relief in an otherwise boring picture. She gives an excellent portrayal and speaks her dialogue almost beautifully. She beats Shantaram hollow every time they meet, in the diction of the dialogue, in action and in portrayal. After her rather poor performance in "Shakuntala", Jayashree has improved beyond recognition as a screen artiste in "Dr. Kotnis."

Technically, "Dr. Kotnis" is a very pleasant picture to see. Some atmospheric shots have been beautifully presented, though these shots have nothing to do with the drama proper. The human drama has been shot in a simple straight forward manner without any undue flourish of camera technique. Montage shots are well executed and the lab work is neatly done. Sound recording, however, is not as happy as the photography.

The music of the picture borders on the ridiculous. It is at best Kolhapuri and generally Maharashtrian. It is neither popular nor suitable. It is just unimaginative and stupid.

AN ARABIAN-NIGHT STORY

The dialogue of the picture is suitable but the extra emphasis on Hindi words, out of tune with the popular idiom, jars on the ears. We need not have a parade of Dewan Sharar's Hindi vocabulary at the expense of good expression. Nothing would have gone wrong if Dewan Sahab's usually beautiful colloquial language had been put into the picture, even though it has some simple Urdu words. Indians have not yet disowned Urdu.

The song compositions are generally poor—too poor for Dewan Sharar a poet of repute. The patriotic song (No. 6) is however well expressed and some glimpse of poetic beauty is revealed in song (No. 5) in the lines:

खुशबूने है अंगिया खोली। कलियोंने की ढीली चोली। भंवरेने भर डाली झोली॥

In short, no justice at all has been done to Basu's narration of the experiences of the Medical Mission in China.

Shantaram's "Dr. Kotnis" is certainly not the story based on Abbas' "And One Did Not Come Back". It is a fairy tale from modern Arabian Nights.

As it stands "Dr. Kotnis" insults two neighbourly nations India and China. The picture disowns the Indian National Congress, winks at great leaders like Gandhiji and Pandit Jawaharlal Nehru and distorts out of recognition the eloquent tragedy of Kotnis Senior who gave his life to make his son a doctor.

As a motion picture for entertainment "Dr. Kotnis" proves intensely boring throughout, except in those parts where Jayashree makes an appearance.

In fine, "Dr. Kotnis" is a picture which deserves to be burnt—in a public square—a privilege still denied to 400 million slaves of India.

In "Naiyya", a Mazhar Khan supervised picture, Munnawar Sultana has a moment of doubt about Anwar.

OUR REVIEW

Prithviraj Gives The World's Best Play !

. "Deewar" Becomes A Nation's Prayer.

We have seen a number of plays in England, America, Germany, Italy and in many other countries. We have seen gorgeous plays with stupendous settings, brilliant ones with philosophic leanings and some morbid ones with social conscience but never such a speedy, brilliant and purposeful play as Prithviraj Kapoor presents in "Deewar".

"Deewar" surpasses anything we have ever seen before and incidentally deserves to be called the world's best play.

In three short hours, during which every minute is utilized purposefully, "Deewar" unfolds the two-hundred years' old panorama of our national serfdom and touching the present political impasse, grabs at a future solution of the problem of our freedom. All within three hours this brilliant play covers the miserable past, the painful present and the hopeful future and within a single setting which becomes the symbolic home of Mother India.

THE TALE OF A NATION

The story of "Deewar" is the woeful tale of a nation. It is known to 400 millions in India and realized by every starving Indian when he glances at the deep pit of his empty stomach or silently bears the pangs of hunger within. It is the story of a happy land once in its supreme blossom of harmony and happiness visited by a horde of poisonous insects who prospered on the blood of the people so long that people lost their national identity and in the vale of hunger and greed, created in the wake of ruthless exploitation, forgot to recognize their own kith and kin.

"Deewar" is a grim tragedy that provokes some cruel amusement at times but behind the ripple of laughter, that so often passes through the audience, is heard the rebellious groan under the killing weight of alien shackles.

People enjoy "Deewar" by laughing and weeping through it but they cannot forget "Deewar" which stabs the heart of all slaves and plants in it a national conscience.

DEEWAR (Stage Play)	
Producers:	Prithvi Theatres.
Language:	Hindustani.
Stage Play:	Prithviraj & Ramesh
Dialogue:	Indraraj Anand.
Songs:	Deepak
Art:	Raj Kapoor.
Music:	Ram Gangooli
Cast:	Prithviraj, Uzra, Zohra, Hema, Sajjan, Raj Kapoor etc.
Played At:	Royal Opera Bombay

Produced & Directed By
PRITHVIRAJ KAPOOR

The story is simple. Two brothers live happily, loving and respecting each other. In their world there is complete harmony and their people look upon their chief with a reverence given to a father.

One day strange people, from across the seas, land in their home and seek shelter. These strangers bring "ideas" with them which puzzle and amuse the good people of India for some time. With ideas come privileges and privileges are soon turned into rights. These strange people are the British.

One by one, the monuments of traditional love and harmony are brought down to dust and on their ruins is built a superstructure of bondage—the bondage of the very people who gave the British home and hospitality once.

Very soon the brothers are won over by the glamour and civilization of Britannia. The elder brother is soon seen in a riding dress, aping the foreigner even in the little ways of life. Till this stage the younger brother has not come within the grips of the foreigner. Very soon Dame Britannia starts operating on the youngster and by the time the elder gets back his senses, the youngster becomes a greater monster.

Misguided by the alien influence, the youngster now demands a division of the home and the property. After a very pathetic interlude, the

Neena plays "Sanyukta" to Prithvi's "Prithviraj" in "Prithviraj Sanyukta" produced by Mr. W. Z. Ahmed for Shalimar Pictures.

division is granted and a wall cuts into half everything that was whole and single once.

Here Prithvi Kapoor dares to solve the present political problem of the country by making the younger brother see sense at the last minute and by breaking down the dividing wall with hammer strokes of unity. That is wishful thinking by a nationalistic producer.

EXCELLENT PRODUCTION

"Deewar" has to be seen and heard and can't be described in a review. After three hours of "Deewar", one comes out an older man and certainly wiser. The pity is that our Muslim brothers don't see "Deewar", the play. They only see Deewar, the dividing wall.

As a stage production, "Deewar" is easily the best play in the world, as we have said before. It has excellent production values, very pointed and choice dialogue and suitable music. The theme of the play could not have been presented better.

Almost all the players, with the exception of Hema, give good performances. Hema makes queer mouth formations and spits out her dialogue too abruptly. She is graceful only when she dances, otherwise her general demeanour looks very frivolous.

Prithviraj, in the role of the elder brother, lives his part of a kind, trusting, fatherly head of the family. Though everyone shines in his own role, Prithvi's performance remains an outstanding piece of art from the beginning to the end. Uzra plays a superb housewife as Prithvi's partner. This woman puts a lot of emotion in her dialogue and has completely got over the Punjabi accent which was so evident in "Shakuntala". It is a treat to watch Uzra in emotional sequences and many a tear is drawn in sympathy with her plight. Zohra does her bit very well as Dame Britannia—in fact too well to be completely hated by all.

Sajjan plays the younger brother and in doing so reminds us of a well-known political personality in the country. Sajjan gives an admirable performance.

One who surprised us most was Raj Kapoor, Prithvi's oversize, overwise and seemingly extra-modest son. This lad is a born artiste. He is terrifically versatile. Anything, from the slapstick to the pompous, from the ridiculous to the sublime and from the romantic to the tragic, seems to come to him with the ease of a veteran. The boy proves himself a worthy son of a great artiste. In the role of the family servant, Raj takes your heart and salute, both.

But Raj should learn a little more from his illustrious father. Prithvi has character which Raj has yet to prove. We shall watch the career of this little cub carefully and we hope he doesn't let us down. Prithvi has not, after years of work in our film industry.

In fine, "Deewar" is worth travelling from the other end of India to see at least once. It is a treat of a life-time and the country should be grateful to Prithviraj for giving to us the nation's best stage-play.

"Sharbati Ankhen" Provides Fine Entertainment!

Ramchandra Thakur's Excellent Direction !

Believe it or not, 'gentle' Jamsu Wadia of the British Empire and Mrs. Hilla Wadia have done it. They have, for the first time, given us a slick motion picture, which proves entertaining throughout its speedy career on the screen.

"Sharbati Ankhen" is a well-written, well-framed and well-presented motion picture. It has a sophisticated story which our rural audiences will neither understand nor tolerate. But for the city audiences, the picture should prove entertaining. There is plenty of sparkle and wit in it to be enjoyed.

Whatever the commercial fate of the picture, we welcome J. B. H. Wadia's gesture in giving us, after a long time, a really smart picture and we hope he continues to do so in future.

"SHARBATI ANKHEN"

Producers: Wadia Movietone.
Language: Hindustani.
Story: Ramchandra Thakur.
Dialogue: S. Siddiqui & S. Pani
Songs: Pandit Indra, Tanvir Naqvi, Balam.
Music: Feroze Nizami.
Photography: Minoo Billimoria and A. K. Kadam.
Recording: Chimanlal Pancholi.
Cast: Vanmala, Sumati Gupte, Rajkumari Shukla, Alaknanda, Harish, Ishwarlal, Agha, Kelkar, Nand Kishore etc.
Released at: Minerva, Bombay.
Date of Release: 23rd March 1946

Directed By:
RAMCHANDRA THAKUR

AN ENTERTAINING STORY

In its early parts the story presents a well-aimed slant at our college girls. Later on it concludes in a conventional manner. But between the two ends there is plenty of wit and entertainment.

Madhavi is a modern college girl with no nonsense about her. She has a doting father in Shastriji and an orthodox mother who is anxious to get the girl married in a conventional manner.

Beautiful outdoors become a feature of "Gvalan" featuring Sushila Rani and Trilok Kapoor.

Ramchandra Thakur, novelist by profession, does a good job as the director of "Sharbati Ankhen"

Madhavi is the toast of the college and several boys are shown as sighing and taking deep breaths when they see her. Very cleverly she dodges them all and keeps herself away from the danger line.

Madhavi's mother brings a Benarsi Shastri, Chandramani, as a suitor for her daughter. This man is a Sanskrit scholar of the old school. Madhavi gets stunned at the sight of him and when he chases her from place to place her patience is worn out.

The hero is introduced in Madhav, an insurance agent, who bumps into the heroine and after several humorous clashes ultimately succeeds in winning her love and regard.

The film story is made up of numerous clever incidents well-woven into the general pattern. Madhavi's interludes with her different sob-lovers, her clashes with the crude Benarsi Chandramani and her misunderstandings with Madhav—all combine to create a very entertaining picture.

A bit of pathos is created with the help of the usual society scandal spread by hypocrites and for a while Madhavi takes the sympathy of the audience, when she knocks about from man to man in search of a husband. In the end, it all ends well as expected and Madhav and Madhavi become partners in life.

Recruit S. H. Shah of Moholla Imam Barra, Rawalpindi, is just 22 years old and has had experience of college dramatics.

EXCELLENT DIRECTION

As a motion picture "Sharbati Ankhen" is a smart production. It has a well thought out scenario which does not drag the story even in a single spot. The dialogue is witty and sparkling. The songs are quite suitably composed and the tunes, though not of the cheaply popular type, are still quite enjoyable. The photography is pleasant. Sound recording, however, is not so carefully done. The sets are well-finished, something which was rarely found in the previous Wadia pictures.

The best part of the picture, however, is the direction of Ramchandra Thakur. "Sharbati Ankhen" is essentially a director's picture and we like the way Thakur has shot the picture and directed the several intricate and humorous situations. Ramchandra Thakur shows clever imagination in keeping the camera in harmony with the drama—an art many of our leading directors have yet to learn. "Sharbati Ankhen" is slick and entertaining because of excellent direction.

From the players, with the exception of Agha in the role of Comrade, almost everyone gives a good performance. Agha's performance is too artificial to be convincing. He makes strange faces and remains camera conscious all along. Agha seems to be an artiste of very poor talent.

Vanmala, in the role of Madhavi, sparkles in the humorous half of the picture. It is only when pathos sets in that the girl becomes less convincing. Vanmala's streamlined appearance doesn't seem to be suitable for pathetic situations. Even her tears seem to lack the taste of bitterness. Vanmala, however, looks very emaciated in appearance and it is high time she pulls herself together. She is an excellent type for certain roles and we would like to see her on the screen oftener.

Ishwarlal, in the role of Madhav, gives his usual performance without being brilliant. For the first time, Harish does well as the scheming villain. In the role of Shrikant, he makes his presence felt throughout, something which he never did before.

Kelkar shines in the role of Shastriji. He stumbles at a couple of places in the phonetics of his dialogue, but on the whole he acquits himself very creditably. Another one who attracts attention is Nand Kishore in the role of Chandramani. He does well, too well in places.

Well, whatever the drawback of the subject, "Sharbati Ankhen" is a fine entertainment for the city audiences and is certainly worth a visit.

SUPPORTED BY:

★ SURAIYA BANU ★ RASHID ★ ROSHAN LAL ★

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Audiography : N. S. NAIR

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"40 Crores" Becomes An Entertaining Comedy

Misleading Title Misleads People.

"40 Crores" is a wrong name to this picture. Bar a few pointed dialogue on Hindu-Muslim unity, the picture has nothing in it that affects the life of the 400 millions of India. The title of the picture seems to have been arrogated to capture popular fancy and exploit the prevalent national sentiment.

"40 Crores" of Chandra Art is a slapstick comedy in ten out of its eleven thousand feet. It is in addition a love story between the son of a rich man and a village girl with occasional talk of the country and its dark future owing to communal bickerings.

There is in it a symbolic dance intended to show that all was sweet and lovely in this land of God till the alien element entered and spoilt the harmony. The director, however, failed to bring home the symbolism of this dance and the dance ultimately looks a cross between the Rasleela and the grim Devil Dance. Realizing, however, the symbolic shortcomings of the dance, the director obliges us by asking one of the sponsors to give us long bits of boring commentary on the significance of the dance—the significance that could not be picturized—and the awkward situation is folded up quickly and romance is let loose on the screen.

Recruit Ebrahim Nurudeen of P. O. Box 420, Johannesburg, is 5' 9" and speaks Hindustani very well. He says he has talent for acting.

40 CRORES

Producers: Chandra Art Productions.
Language: Hindustani.
Story, Dialogue & Songs: Pandit Indra.
Music: Gobindram.
Photography: Dali Daruwala.
Recording: Thakur & Charlie.
Cast: Nirmala, Aroon, Agha, Shantarin, Yakub, Gope, Gulab, Sunetra etc.
Released at: Krishna, Bombay.
Date of Release: 12th April '46.

Directed By:
NANABHAI BHATT.

BOY MEETS GIRL

The romance is simple. Basant, the only son of a rich Bombay merchant, is fired by the ideals of social service. He, however, misunderstands social values and sets out to modernize Kishangarh, a village belonging to his father, and turn it into a city. In this self-imposed work of civilizing the villagers, he is assisted by Somu, his private secretary, who incidentally provides all the slapstick comedy of the picture.

Basant meets Muniya the village girl and Somu meets Kinari another village girl and all the new civilization plans are held up for these romances to develop.

Now we see a lot of love chase interrupted by some silly slapstick and several love ditties. The climax is soon reached when Basant's ultra modern plans clash with the orthodox ideals of the villagers. The forces of both the sides are soon arrayed in hostile formation but before any shot is fired, the affair comes to an abrupt end, without the writer reaching any thematic conclusion.

In developing the story the well-known writer completely lost sight of his characters and the symbolisms behind them and thrusting aside the theme unceremoniously, proceeded to create some slapstick drama for entertainment. It must be admitted that the slapstick portions entertain admirably but the slapstick drama was certainly not the main burden of the tale.

Pandit Indra makes history in "40 Crores", a picture of Hindu-Muslim Unity, which Muslims won't permit to be shown, because Panditji has written dialogue that offends them.

The production values of the picture are rather erratic and it is evident that the picture has been produced under financial strain. Photography and sound have suffered in quality and strain the eye and the ear at several places. The dialogue of the picture is smart at places and popular at other times. In fact, the dialogue takes the applause more often than any inherent comedy in the situations. Song compositions are common without being offensive. A couple of tunes sung by Nirmala certainly sound attractive. The picture hardly has any direction.

TINY PERFORMANCES

The players hardly have much to do as they are all made to work in snatches owing to a very illogical and faulty development of the drama. Nirmala in the role of Muniya, is not at all bad though she looks sick throughout. Agha is pretty good in slapstick work, while Shantarin attracts attention as Kinari, the second resistance of the village. Murli, in the role of the nationally inspired Muslim, speaks his dialogue beautifully but badly needs a long course of tonics. Sunetra's voice raises suspicions about her sex, but otherwise she is not so bad. Gulab gives a good performance in a finger-nail role.

As we have said before, there is nothing about the 400 millions of India in the picture. "40 Crores" is quite a good time-killer if you don't mind a lot of slapstick. This picture should do well with the masses.

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AT HOME AND ABROAD

LOVERS NO LONGER

Raja Pandit, ex-producer, actor and what not, is reported to have quarrelled with his film actress wife Ratnamala. Among the Hindus they don't divorce so the romantic couple has put between them 300 miles and film actress Ratnamala has given a notice in the papers that the Power of Attorney given to Hubby Pandit has been cancelled. Hubby Pandit is now wondering whether it was wise to lose a small gold mine in a spot of whisky.

COMMUNAL FURY

Backward till yesterday, the Bhendy Bazaar Muslims seem to have become suddenly conscious of politics. Some of them saw, "40 Crores", a motion picture dedicated to Hindu Muslim Unity and lost their moorings.

On the 14th April, in the midst of the 4 p.m. show, these ultra-sensitive Muslims threw a few crackers about, tore open the several seats and slashed the screen with a six-inch blade. With knives out, several posters of the picture were torn and the booking offices of the Krishna Cinema in Bombay were mobbed. The resultant panic stopped further shows and the picture went for the perusal of sober-headed Muslims and some officials.

GONE WITH THE WIND

All was not well recently with the unfortunate Prabhat Film Company of Poona. Since the day when the first seeds of discord were sown and Keshavrao Dhaiber walked out of the Panch-Pandav partnership, the partners have always been misunderstanding one another. The Panch-Pandav continuity was maintained by admitting Baburao Pai in place of Keshavrao but shortly afterwards, V. Shantaram walked out arm-in-arm with Jayshree and three-and-a-half lakhs in his pocket. Misfortune took Damle to the upper regions from where people don't come back, leaving Fatehlal, Baburao Pai and another sleeping partner sleeping all the while.

Bickerings and quarrels were soon heard and Prabhat gave one flop after another to the amusement of many. Now matters are settled with Baburao Pai no longer in charge of production, though still a partner, and Fatehlal bossing the show. Not to be robbed of his glory as a producer, taking Rao Saheb Parker and Pralhad Seksaria as sponsors, Baburao has started his own production unit in Bombay under the name of Famous Pictures.

Let us see what the Prabhat bugle sounds next.

SAFETY VALVE

To make up for its general bankruptcy, the Government of Orissa has decided to levy Entertainment Tax.

Here is a snap in action of Sushila Rani in "Gvalan", produced and directed by Baburao Patel.

Recruit A. S. Habib of P. O. Box 254, Nairobi, is 5' 8" and would like to replace one of the old faces.

The bill to impose this tax was expected to be rushed through the Assembly sometime in the first week of April. After the Bill is passed, the Oriyas will have to pay the Government something in addition to what they pay the theatre-owners for their entertainment.

IT'S A PITY

Black-marketing in tickets is making its own history by creating rowdy scenes and disturbances. Often encouraged by the cinema management, black marketeers have become very bold in their activities.

Almost a riot took place at a cinema house, in North Calcutta recently, when a gentleman, accompanied by some ladies protested at the exorbitant price demanded by the black-marketeer for tickets. The cheeky black-marketeer flung filthy abuse at the ladies and took shelter inside the cinema house and students from the Vidyasagar College Hostel demanded his surrender. The theatre man refused to hand over the fellow and the students did the next best thing—to bring the furniture out from the cinema and burn it in the road. It's a pity they missed the cinema.

ARE WE?

The Sales Tax in Bengal is already creating trouble in the province. The cinema houses seem to be making advance payments towards the Sales Tax by contributing their furniture, screens, machinery and other property.

A mob, carrying Congress and Muslim League flags and after passing

a resolution demanding abolition of the Sales Tax, raided on the 3rd March three cinema houses in Dacca, one after another, stopped the shows, set fire to the screens and the furniture and completely wrecked the machinery.

Aren't we progressing towards freedom?

LOVE THY NEIGHBOUR

J. Arthur Rank, the celluloid menace of Great Britain, threatens to make a major picture for world exhibition with an Indian background.

He has named it, "The Black Narcissus" and to emphasise the black in the flower he has put Sabu in it and is going to give us the story of the English Nuns and their work in India. Black Narcissus will be a dark story all right if all that the white nuns do in proselytizing is told. Arthur Rank seems to be a Good Christian.

IS HOLLYWOOD COPYING?

Not conversant with the technique of shooting used by H.M.V. Chaturbhuj of Ranjit, John Farrow of Hollywood is claiming original rights in his shooting of "California", a technicolour production.

Farrow thinks that he is saving a lot of money by jettisoning the old method of shooting the movies in bits and then putting the bits together to make a whole.

In "California" Farrow shot whole pages of the script at a time thus getting the long shots, the midshots and close-ups all on one strip. There are several 4 minute shots in "California" and in one scene he has shot 800 feet without stopping the camera. That he rehearses all the shots several times and perfectly is altogether another story. Farrow says that his camera follows the action of his film, like the human eye, without hopping about from place to place. Farrow doesn't know that the human eye does hop about without Farrow knowing it.

This new method of shooting is called "Camera Writing." And whatever Hollywood may think of John Farrow, the originality of this technique we place at the door of H.M.V. Chaturbhuj who goes round and round with the trolley with his artistes in the centre till everyone in the world gets fed up, including the trolley. No one can "Write" with the camera as well as H.M.V. Chaturbhuj of Ranjit.

STILL ANOTHER?

Piqued by the killing payments which have to be made to Technicolor, Hollywood has been searching for a long time for a cheaper colour system which would not cost so much and yet give the same results.

The latest adventure in this field is called Thomascolor. Evidently some Thomas is in it. It is claimed that this is a simpler system which requires only the conventional black and white negative and the cameras. There is a catch in it, however, as a special lens is needed for the camera and an identical one has to be fitted to the projector.

Irritated by the monopoly of Technicolor, Hollywood people are doing a lot of wishful thinking about Thomascolor.

LANGUAGE OF ULTIMATUMS

The British people are showing a lot of sporting spirit these days. Their chief sportsman in the film industry is J. Arthur Rank. He is developing international sportsmanship, the way

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he displays his affection for foreign films to be shown in Great Britain.

He has recently completed arrangements whereby he will be showing French and Russian films in London. All this love, for the foreigner however, is not so altruistic as it looks because in their characteristic, blunt and honest manner, the French and Russian producers once blurted out: "If you want to show British films in our country, then you must give us a break in your cinemas."

As an international sportsman of business, Arthur Rank understands this Franco-Russian language better than the other British producers.

Why can't the Indians speak the same words to the Yankees and the Bull Dogs overseas if they want their Ram Rajyas and Bharat Milaps to be shown in London and New York?

WE COUNT OUR DEAD

Dr. George Gallup, the counting wonder of Yankee land who can tell you how many grey hair American women have in their wigged tops, tells us that 66,000,000 paid full admission prices at the Nations Theatres every week according to a recent assessment. That is an increase of 22% over 1940.

We can tell you, without the help of Dr. Gallup 35,00,000 died of starvation within 4 months in Bengal. In India polls are taken in the crematoriums and graveyards.

PASSING OF A PIONEER

Mr. Shamji Kalidas

Is Sushila Rani giving an assurance to Trilok in "Gvalan", a picture directed by Baburao Patel?

We regret to announce the sudden death of Mr. Shamji Kalidas on 18th April '46 at Rajkot from heart failure at the age of 58.

Popularly known as the "Film King of Africa", the late Shamji Seth was a real trade pioneer in every sense of the word. At the young age of 16 when he crossed the seas in search of fortune, he had not a copper to his name in the wide world. For years he struggled in a strange and none-too-sympathetic country and if success is to be measured with the yardstick of money, Shamji Seth ended his career as a multi-millionaire.

Though the late Shamji Seth's principle business was piecegoods, he took great pioneering interest in the Indian film industry and took the Indian films to the different Africas for the first time. At the time of his death he controlled the biggest theatre chain for Indian pictures in the face of severe White opposition.

Born in the same town as Mahatma Gandhi, Rajkot, this tough son of Kathiawar fought many a year with the White competition to introduce and establish the Indian films. Today, the Indian producers look upon the African income as a substantial contribution to their production plans. Thanks to the late Shamji Seth.

But Shamji Seth's activities on behalf of the Indian did not restrict themselves to the exhibition of films in the different Africas. He generously financed many a struggling film production company in India and at the time of his death over 50 lakhs of rupees were engaged on the production side of the industry.

With the others in the film industry we mourn the death of a great pioneer and pray for peace to his soul in heaven.

ONCE AGAIN

Even at forty, Miriam Hopkins believes in keeping her bed warm. News comes to us that she was recently married to Raymond B. Brock, eight years younger War Correspondent and Lecturer. And with this marriage she inherits a ready-made child from Brock's first marriage. This is Miriam's fourth adventure and little Raymon's second.

HIS LAST ACT

Lionel Atwill, the well-known Hollywood actor, is no more. He died of pneumonia at his Hollywood home on the night of April 22nd. He had been ill for sometime.

Thumbnail Reviews

NAI MA

This social picture, produced by Prakash Pictures, is a boring story seeking to prove, in a spineless and unimaginative manner, a hypothetical theme that step-mothers are not necessarily bad as traditionally understood.

The production values are very poor and so are the performances by Ranjana, Jeewan and others. The direction of the picture is just so much waste of time.

★ ★ ★

AMEEREE

This is another Barua flop released with a lot of tom-tom, pulling in innocent political leaders like Pandit Jawaharlal Nehru and Sarat Chandra to endorse its invisible greatness. The theme is suspected of a social conscience and is intended to help the slum residents by shaking up the rich.

As the story painfully unfolds on the screen it turns out to be a romance between Jamuna and Barua with the poor as onlookers. Jamuna is too despotic for a slum girl and Barua too emaciated as the rich man. Between the two the story becomes so boring that we have neither anger against the rich nor sympathy for the poor at the end of it. The production is the maiden effort of Associated Pictures of Calcutta.

★ ★ ★

SOHNI MAHIWAL

This picture of Jayant Desai Productions is a rehash of "Leila Majnu" with the names changed. It has the traditional romance which has bored us through ages.

Ishwarlal acts 'Mahiwal', the romantic hero, and in doing so gives a terrific frost bite to our heart. Para gives an improved performance as 'Sohni.' The best performance is given by Dixit in the continuously humorous role of the potter. The dialogue is familiar and the lyric composition is cheap. The music is cheap and imitative. As a maiden effort of Ishwarlal and his companion, the direction of the familiar sequences is not at all bad.

The picture entertains in parts and drags at other times.

★ ★ ★

GHULAMI

This is a propaganda story about the bad Japanese who are now in the hands of virtuous Yankees. Produced by Shalimar Pictures of Poona, the picture has come on the screen after the war went off the world canvas. The subject has therefore no topical appeal.

Technically, the story is well presented but the story has become a familiar hotch-potch. The shadow-play interludes are beautifully taken. The patriotic fervour of the hero (Masud Parvez) and the heroine (Renuka Devi) looks very detached and lukewarm. The heroine presents a dehydrated appearance and looks far from presentable while the hero has a face of bones with skin drawn drum-wise across every bone. Both don't act.

The direction is pretty poor and fails to make full use of the story material. "Ghulami" entertains in parts without offending.

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For Bengal : CALCUTTA PICTURES CORPORATION.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

SUGGESTING THE IMPOSSIBLE

"Seeing his recent successive failures as a music director, I would request Ghulam Haider very kindly to retire from the industry even though it might mean to him a premature retirement. I am afraid he would outlive his fame and popularity if he ventures to make any more such contributions to the film industry. Making money is no art worth the name. He can sing to himself one or two songs daily to keep his art alive and pulsating."

ALLAHABAD. Shafqat Ullah.

AND DEAF TOO

"I am really tired of seeing the hackneyed theme of the despotic father commanding the docile and unwilling daughter to marry a man of his own choice on the screen in almost every picture and very recently in Prabhat's "Chand". I wonder how stone-blind our producers are to the fact that modern girls are emancipated and marry men of their choice only and that they are repeatedly portraying only a bygone age. When will their eyes open to the realities of present-day life and make them hold a mirror up to the realities of life?"

BANGALORE. A.N. Narayana Rao

THANKS

"Editor Patel, thank you for saving my one and a half rupee which, I had made up my mind to spend in seeing "Piya Milan". In fact the title is so sweet that every one would like to see it.

But now, when I have read the review in "filmindia" I will not only see it, but ask my friends too to miss it, even though they may be given a free pass plus a packet of Aspro."

M. Lal D. Butani.

HYDERABAD SIND.

INDEED, WHEN?

"After "Hamrahi's" brilliant success it is plain even to the illiterate that new faces, whether they are beautiful or not, bring variety to the audience than the same old Motilals and Ishvarlals. Can't our producers take this hint and select some of those handsome faces, appearing in "filmindia" and use them to advantage? When will our producers get some commonsense, Mr. Patel?

V. K. Fazlur Rahman.

BANGALORE.

CONGRATULATIONS

"Vauhini Pictures of Madras, true to their excellent tradition of producing the best picture of the year, have given us another delightful entertainer. "Swarga Seema" is not only the best picture produced in South India, but it is also one of the three best pictures produced in India in 1945."

BANGALORE. N. K. Swamy.

FOR POLICE CHIEF

"Last evening I went to see the picture 'Piya Milan' of Wadia Movietone in Nigar, the local cinema house which is being run under the management of Messrs. General Talkies Ltd., Delhi. I found there no rush in the first show but the tickets were being sold in black market before the Policemen. I noted the numbers of the policemen. 1101 and 539 were the numbers on their belts. Will Mr. Patel take any action?"

CAWNPORE. K. P. Shukla.

Recruit R. D. Dhoble of Kazi Sayed Str. Mandvi, Bombay, can sing and dance well and has had acting experience.

THE GREAT SHANTARAM

"V. Shantaram's "Dr. Kotnis" is a third class picture with all its glaring defects including the flat face of the hero. Jayashree never appears like a Chinese. Why has the director chosen himself and his out-and-out Maharashtrian wife for these roles? Does the art of a director lie in choosing appropriate faces for the roles or in making any damn face suit the role?

POONA. Y. G. Joshi B.A . (Hons)

TRAVELLING THUGS

"Have you ever been to a "Touring Cinema", Mr. Editor? I hope you have not been; otherwise, this "disgraceful business" would have got its condemnation from your powerful pen.

"We have a lot of them in South India and barring a couple of big towns in every district, the rural folks entirely depend on these for their "entertainment." Unscrupulous businessmen, who control this form of "Cinemas" go to the rural areas in the summer, pitch tents and with the aid of 'broken machines' and "rotten pictures" carry a lot of money from the poor people. Suffice it to say, they create a very bad impression among our people about this deserving industry.

"It is time that this "business" is stopped."

BANGALORE. N. S. V Chalam

NO REMEDY

"It is a common habit even among refined people to spit on the floor in the cinema theatre and speak vulgar things while the show is on. Don't you think it is most disappointing to a cultured man who goes to the theatre for relaxation? Can you suggest a remedy for this?

H. S. Guruswamy.

BANGALORE CITY

IDIOTIC, EH?

"After my three years rigorous imprisonment at Singapore in Jap prisons, which was full of torture, irony and callous treatment, I returned to India last month, and the first picture that I saw after my return was 'P. P. A. Dera'. I was under the

impression that my favourite Director Shantaram was still the most outstanding figure of our film industry but to my utter disappointment, the picture was the average idiotic production. replete with the usual unimaginative "torrodil' torrodil, torrol' with no sense of consistency in it. I still doubt very much if Shantaram is the same man who once gave us pictures like, 'Padosi' and 'Admi.'

CAWNPORE. **S. D. Shukla**

PITY THE LORD

"Of numerous boring factors in many of the films of recent days, the worship of Lord Krishna stands as the most prominent. The moment the hero or the heroine meets with some trouble, the director cuts short the speed of the drama by presenting an idol—never a beautiful one—of Krishna before which the distressed person prays and kneels. Even in 'Phool', we see the same story repeated although the Muslim environments least permit such an occurrence. To crown this all. we often find a deep resemblance among the songs of this type. One is the copy of another in a different form. Boredom is precipitated when the form, the meter and the words too, come to resemble one another. Two songs—one of 'Kismet' and the other of 'Manorama'—can be chosen as instances."

ALLAHABAD. **Shri Lall Shukla.**

STOLEN ALREADY

"In American pictures we find many stories based on famous novels, but our Indian producers are running after historical and mythological pictures. Why don't they base their themes on our novels which can bring more realism and life to our screen?"

CALCUTTA. **Chand Kumari.**

AGREED

"Shalimar's "Ghulami" is the latest addition to the long list of those pictures that fail because of their wrong cast. The picture has quite a pleasant story with pretty good music and yet it fails to entertain.

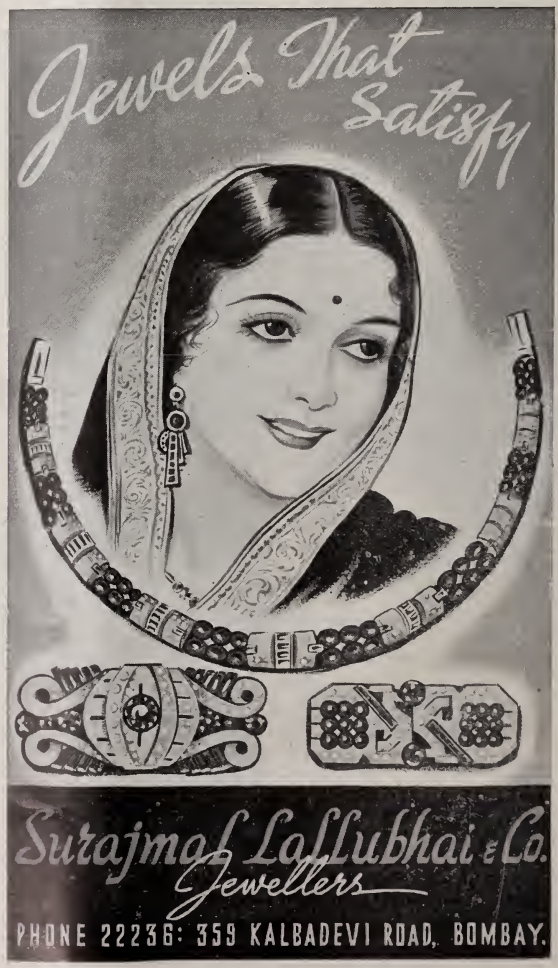
"Masud Parvez who is not only anaemic but effeminate and ugly has been given the role of the hero. Similarly the age-worn Renuka. whose face has never attracted so far is thrust into the picture as the young heroine of 18. What a wail! With these two ugly ducklings in the top roles, one finds it rather difficult to be entertained, however interesting the story."

SIALKOT **K. P. Paul Singh.**

TIME LONG AGO

"We have heard a lot recently about the plans for the better films, but nothing seems to have been done for the improvement of conditions under which patrons will see them. The condition of the local theatres, generally speaking, is not much to write home about. The projection is often very bad, seats dilapidated and sanitary conditions leave much to be desired. Admitted, present conditions will not allow for much repair, but conditions in general could greatly be improved by the exhibitors. Surely it is time the patron was entitled to a little more comfort, so that a visit to a cinema is pleasure instead of something to be just endured.

RAWALPINDI. **G. G. Ray**



REVIEWED IN NEW YORK

By: P. S. HARRISON

(*Editor:* HARRISON'S REPORTS)

"PILLOW OF DEATH"

(Universal, Dec. 14; time, 66 min.)

Ordinary program fare. It may serve as a supporting feature in theatres whose audiences like chilling murder mystery stories, regardless of whether or not they make sense. Those who demand some semblance of logic in stories will be either amused or bored by the lack of it in this tale about a psychopathic murderer. The action is filled with mysterious happenings, aimed at directing suspicion on the different characters, and these should keep the followers of "chiller" melodramas in suspense. The usual eerie effects are employed, such as sliding doors, secret passages, sudden screams, and even the disappearance of the corpse, but none of these make much of an impression since the story itself is a muddled affair:—

When his wife is murdered mysteriously, Lon Chaney, admittedly in love with Brenda Joyce, his secretary, is accused of the murder by Clara Blandick, Brenda's aunt, and Rosalind Ivan, her cousin. The police arrest Chaney, but release him for lack of evidence. Chaney, seeking to prove his innocence, and to find his wife's murderer, finds reason to suspect J. Edward Bromberg, a fake spiritualist, with whom his wife had been friendly; Bernard Thomas, who, too, was in love with Brenda; and Clara and Rosalind, who disapproved of his love for Brenda. Chaney felt that each had a desire to see him behind bars to keep him away from Brenda. He broods over his predicament and experiences a nightmare in which he is haunted by his wife's voice accusing him of her murder. He follows the voice to the cemetery, where he finds his wife's body missing from the crypt. Meanwhile two more murders are committed; that of Clara, and of George Cleveland, Clara's elderly brother. Later, Chaney and Brenda discover his wife's body in the cellar of Clara's home, but Thomas admits that he had placed it there to frighten Chaney into a confession. Chaney, worried over Brenda's safety, decides to stand guard in her home. During the night, his wife's voice lures him to Cleveland's room and compels him to re-enact the slaying of the old man. Brenda, awakened by Chaney's ravings, enters the room and soon realizes that he was a psychopathic murderer when he attempts to add her to his list of victims. The timely arrival of Thomas and the police save her from a violent death, and Chaney, heeding his wife's voice, plunges to his death through an open window.

George Bricker wrote the screen play, Ben Pivar produced it, and Wallace Fox directed it.

Adult entertainment.

"THEY WERE EXPENDABLE"

(MGM, no release date set; time, 135 min.)

Based on William L. White's widely-read book of the same title, "They Were Expendable" is a high-rating war melodrama, and a stirring tribute to the valiant officers and crews of the Navy's P. T. boats, which played an all-important part in harassing the Japanese invasions at the start of the war. The production, direction, and acting are first rate. Void of "Hollywood heroics", the story is a cheerless but sincere account of the courageous exploits of a squadron of P. T. boats, based in the Philippines. It is a realistic depiction of hardships, discouragements, and sudden death, as the brave crews carry out their assignments against insurmountable odds. The action is particularly thrilling in the scenes that show the boats slipping into Jap-infested, mine-filled harbours to attack and sink enemy warships. The miniature work in these scenes is most impressive. There are many dramatic moments, too, such as the evacuation of General MacArthur and his family from beleagured Bataan. A pleasant, heart-warming romance between an army nurse and an officer has been worked into the plot. Although the picture deserves top rating as a war drama, the fact remains that the story it tells is dated. Accordingly, this fact, coupled with the fact that many picture-goers have had their fill of war pictures, makes the extent of its box-office possibilities questionable:—

Despite the complacency of their commanding officers, who regarded P. T. boats as little more than pleasure crafts, Lieutenants Robert Montgomery and John Wayne

There is a slight misunderstanding between Anwar and Munnawar Sultana in "Naiyya," a social story produced by Mazhar Khan.

Here is a smart girl, Dulari, smartly turned out in "Namak", an Azad picture.

maintain their faith in the boats as fighting craft. They are given an opportunity to prove this theory when the Philippines are blockaded after the Pearl Harbor attack. Before long, their courageous raids account for many Jap vessels, and they become a most important factor in the stalling of the Jap invasion. With but four boats remaining of their squadron, Montgomery and Wayne receive their most important assignment—the evacuation of General MacArthur and other high-ranking officers from Bataan. They complete the hazardous journey at the cost of two of their ships, but they succeed in delivering their human cargo to its destination. Their mission completed, Montgomery and Wayne continue their raids on Jap shipping. Eventually, both crews are separated during a desperate encounter, with Wayne losing his ship when it is bombed by a Jap plane, and with Montgomery beaching his ship, which had been crippled. With his few remaining men, Wayne treks through the jungle and succeeds in finding Montgomery. As both leaders prepare to join the fleeing army, they receive orders to board the last plane out of the Philippines, and to return to the United States to train new P. T. crews.

Frank Wead, Comdr. U.S.N. (Ret.) wrote the screen play, and John Ford, Captain, U.S.N.R. produced and directed it Cliff Reid was associate producer. The cast includes Donna Reed, Jack Holt, Ward Bond, Marshall Thompson and many others.

"LEAVE HER TO HEAVEN"

(20th Century-Fox, January; time, 110 min.)

This is a powerful dramatic entertainment. The story, which is based on Ben Ames Williams' best-selling novel, of the same title, concerns a beautiful woman whose viciousness affects many lives. It is not a cheerful entertainment—as a matter of fact, extremely sensitive persons may find some of the situations highly distasteful and even sickening; but audiences that seek originality in story, tastefulness in production values, and perfection in direction and acting will find it fascinating. There is no doubt that it will be an outstanding box-office attraction, particularly in large cities. Gene Tierney, as the jealous wife, whose possessive love for her husband drives her to extremes, including murder and self-destruction, is a most unsympathetic character, but her portrayal is outstanding. Cornel Wilde, as the husband, gives an extraordinarily good performance; the spectator feels deeply the tragedy his selfish wife brings into his life. The entire supporting cast is fine. Not the least of the picture's assets is the superior Technicolor photography:—

Gene falls in love with Wilde when both visit the New Mexico ranch of a mutual friend. She breaks her engagement to Vincent Price, a Massachusetts attorney, and, employing her womanly wiles rushes Wilde into marriage. Her love for him becomes so possessive that she determines that no one, not even Wilde's young crippled brother Hickman, to whom he was devoted, shall invade their privacy. When the boy accompanies them to a Maine mountain resort, Gene, resentful, permits the lad to drown, making it appear like an accident Wilde, despondent keeps to himself. To renew his interest in her, Gene decides to have a baby. But, when she realizes that she would have to share Wilde with the child, she deliberately throws herself down a staircase, killing the unborn baby. Wilde, having grown suspicious of her actions, goads her into confessing both murders. He leaves her, but Gene, determined that no one else shall have him, particularly Jeanne Crain, her adopted sister, of whom Wilde was fond, concocts a plan: she kills herself by placing arsenic in her sugar, but before dying arranges circumstantial evidence indicating that Jeanne, in league with Wilde had "murdered" her. Jeanne is indicted, and during the trial Vincent Price, Gene's discarded lover, now prosecuting attorney, convinces all of her guilt until Wilde takes the stand and reveals that Gene had murdered both his baby and brother, and states that she had killed herself in a way that was designed to hold him from the grave. Jeanne is acquitted, but Wilde is given a two-year sentence for concealing evidence from the state. Released from jail, Wilde rejoins Jeanne to start life anew.

Jo Swerling wrote the screen play, William A. Bacher produced it, and John M. Stahl directed it. The cast includes Ray Collins, Mary Philips, and others. Adult entertainment.

"THE SPIRAL STAIRCASE"

(RKO, no release date set; time, 83 min.)

Very good! Produced with care, directed with intelligence, and acted competently by an impressive cast, this gripping murder-mystery melodrama offers thrills and suspense in a manner that is sure to hold mass as well as class audiences engrossed. The settings, lighting, photography and music are of considerable aid in creating a tense atmosphere, putting the spectator in a receptive mood for a story of this type. The central figure in the plot, which revolves around a mysterious, maniacal murderer, whose victims are women with physical handicaps, is Dorothy McGuire, who enacts the role of a mute housemaid. She gives an excep-

tionally good performance, succeeding in making the audience understand her every thought, although she does not utter a single word until the final scene, where she regains her voice. The closing situations, where Miss McGuire is pursued by the murderer, narrowly escaping death, are terrorizing. The setting is a small New England town in 1906:—

Following the murder of a crippled girl, the third unsolved killing in town, Dorothy is warned by Ethel Barrymore, her aged invalid mistress, to leave the house. The crochety old woman spoke often of her late husband, who admired strength and despised weakness, claiming that he would have been disappointed in his two sons, Professor George Brent and Gordon Oliver, both occupants of the house. Oliver, who was infatuated with Rhonda Fleming, Brent's seductive secretary, quarrels with her, and later, when she goes to the cellar to get her suitcase to leave the house, she is strangled to death. Dorothy finds her body under circumstances that convince her of Oliver's guilt and, through a ruse, she succeeds in locking him in a closet. She rushes to Brent for aid, but the professor, coolly revealing himself to the murderer, informs her that there was no room in the world for the weak and imperfect, and prepares to kill her. Terror-stricken, Dorothy manages to elude him for a time, but he eventually corners her. Miss Barrymore, having overheard the commotion, comes out of her room and shoots him dead, only to collapse and die herself. The shock causes Dorothy to regain her voice, enabling her to go away with Kent Smith, a young doctor, who had long been in love with her.

Based on the novel "Some Must Watch," the screen play was written by Mel Dinelli. Dore Schary produced it, and Robert Siodmak directed it. The cast includes Elsa Lanchester, Sara Allgood, Rhys Williams, James Bell and others.

Too terrifying for children.

"ADVENTURE"

(MGM, no release date set; time, 130 min.)

Fortified with the combined drawing power of Clark Gable and Greer Garson, "Adventure", a romantic melodrama, is sure to bring the masses to the theatres, and they will probably enjoy it because of the many emotional situations. But the story itself is antiquated and episodic, and at times too talky. Occasionally the different characters spout dialogue in which each expounds his own philosophy of life, but their meaningful words will probably remain vague to most spectators. Gable plays the part of a swaggering merchant-marine sailor, handy with his fists, and with a cynical outlook on life. It is a virile role, the sort his admirers will enjoy. Miss Garson, as a diminutive librarian who finds in Gable the adventuresome spirit she had been missing in life, is very effective, and always sympathetic. Though Gable displays tender characteristics, he is just fairly sympathetic; his constant cynicism begins to wear on one's nerves, and his easy way with women does not endear him to the audience. Some of the situations provide good comedy, while others, particularly the closing scenes, where Gable instills life into his still-born baby, are highly dramatic. The supporting cast headed by Thomas Mitchell and Joan Blondell, is very good:—

Arriving in San Francisco after his ship had been torpedoed, Gable, to humor his friend, Mitchell, who had become convinced that he had lost his soul because he broke a pledge to lead a cleaner life, accompanies him to a library to obtain information on his state of mind. There Greer, the librarian, treats Mitchell sympathetically, but Gable scoffs at the philosophy presented by her books. While he argues with her, Joan Blondell, Greer's roommate, arrives. Joan, attracted to Gable, accepts his invitation to a night-club date but insists that Greer come along. At the club, Gable riles Greer by constant reference to his unworldly ways, and goads her into starting a free-for-all brawl. On the following day, he accompanies both girls to Greer's home in the country, where, after constant quarrels with Greer, both realize that they were in love. Greer, fascinated by his adventuresome spirit, agrees to an immediate marriage. After an idyllic three-day honeymoon, Gable announces his intention to go off to sea. Crushed, because she felt that their marriage would make him settle down, Greer, in keeping with his philosophy that both should feel free, decides to divorce him. Gable accepts her decision and sails away. His voyage is marked by a conflict with Mitchell, who accuses him of marrying Greer for a lark. Meanwhile Greer, expecting a baby, secures her divorce. When Gable returns, he learns from Joan that Greer expected to give birth that day. He rushes to Greer's bedside and, after helping to bring his still-born baby to life, reunites with her.

Frederick Hazlitt Brennan and Vincent Lawrence wrote the screen play, Sam Zimbalist produced it, and Victor Fleming directed it. The cast includes Lina Romay, Tom Tully, John Qualen, Philip Merivale and others. Unobjectionable morally.

Surraiya looks attractive in "Parwana" produced by Jit Productions.

FILMISTAN LTD. (Bombay)

"Safar" featuring Shobha and Kanu Roy and directed by Mr. B. Mitra is getting the finishing touches. Another picture with Ashok Kumar and charming Veera, who made her debut in that popular picture "Shikari" is under production. This picture has a racing background and is expected to have an exciting story. In the meantime, S. Mukherjee is using all his brains and energy to make "Lokmanya Tilak" a box-office screen play.

SHALIMAR PICTURES (Poona)

Najam Naqvi has at last completed that big historical picture, "Prithviraj Sanyukta". Producer W. Z. Ahmed tells us that special care was taken to give authentic settings, jewellery, and costumes to the picture. "Mira Bai" and "Shri Krishna Bhagwan" are halfway through. The music of both these pictures is reported to be attractive.

FAMOUS FILMS (Bombay)

Director K. Asif is progressing slowly but steadily with "Moghal-e-Azam". The picture has many stars like Veena, Nargis, Sapru and Durga Khote. Another picture which has gone into production is "Milan." Nitin Bose is expected to make the picture in two versions, Bengali and Hindustani.

MAZHAR ART PRODUCTIONS (Bombay)

Mazhar Khan has made good progress with his social "Sona" featuring Munnawar Sultana, Madhuri and himself. "Naiyya," another social, is nearly completed by Director Aslam Nuri.

STANDARD PICTURES (Bombay)

"Bairam Khan" has been censored and is awaiting release at one of the leading picture houses in Bombay. Director Jagirdar is very hopeful about its box-office success. Another new picture, the script of which is getting reading, is "Swami Ramtirth". This will be again directed by Jagirdar.

BOMBAY CINETONE LTD. (Bombay)

Producer K. B. Lall is one of those who believes in more work and less talk. The result is "Samrat Ashok", which is reported to have become not only spectacular but interesting as well. With Veena, Shamim, Sapru and others in the leading roles, the picture is likely to draw well at the box-offices.

KAMAL PICTURES (Bombay)

"Hirni" a social story with attractive music has gone on the sets. Directors Rajendra Sharma and Harshad Barot are working enthusiastically on this picture, featuring Monica Desai, Kanaiyalal, Sunetra and S. Nazir.

AZAD PICTURES (Bombay)

Balwant Dave has nearly completed his social thriller "Namak" featuring an attractive newcomer Dulari.

ASIATIC PICTURES (Bombay)

"Mansarovar" featuring David, Gulab, Kanhaiyalal and a new pair, Nishin Baran and Mazhar Haq has been completed. The rights for North India have already been bought by Kalyan Pictures Ltd., Lahore. The music of the picture is given by S. N. Tripathi.

DUGAL PICTURES (Bombay)

"Haqdar" is ready for release. "Do Naina" a social story has gone on the sets featuring Jyoti, Sunetra etc. A third one which is being planned is "Sultana Chandbi."

CHAROLIA PRODUCTIONS (Bombay)

A Shah, the well-known comedian, is directing "Shikarpuri" starring himself and Shamim. The picture is expected to be a roaring comedy.

MURARI PICTURES (Bombay)

Director Mohan Sinha has completed "Omar Khayyam" starring Saigal, Wasti and Surraiya. Another "1857" featuring Surendra, Surraiya and Wasti is nearly completed.

RAJA MOVIETONE (Bombay)

"Dharkan" a romantic love story, which will set many young hearts beating, has gone on the sets. The picture has Zahur Raja as the hero and Jyoti as the heroine and many

Dulari is being groomed for stardom in "Namak" a social story of Azad Pictures.

Recruit Salam U. Khan c/o No. 6, Forces Broadcasting Unit, Basra, Iraq, speaks Hindustani very well and believes that he would do well in the films.

important artistes in the supporting cast. G. M. Durrani is responsible for the musical score.

SHREE RAJ PICTURES (Calcutta)

Producer B. R. Tandon is himself looking after every detail of "Baap." In the cast are Paresh Bannerjee and Radha Rani. The picture is being directed by S. Shamsuddin.

JIT PRODUCTIONS (Bombay)

Encouraged by the success of "Rattan", Madhok has written many more screen plays, one of them being "Parwana". With an able director like Nanda, it is quite likely that the picture might do well at the box-office. It stars Saigal, Surraiya, K. N. Singh and others.

D. R. D. PRODUCTIONS (Bombay)

Director S. M. Yusuf hopes to regain his laurels in "Nek Pervin" as a director which he lost in "Piya Milan". The dreamy-eyed Ragini has a leading role in this picture. The picture is censored and will be released shortly in Bombay.

PUNJAB FILM CORPORATION (Bombay)

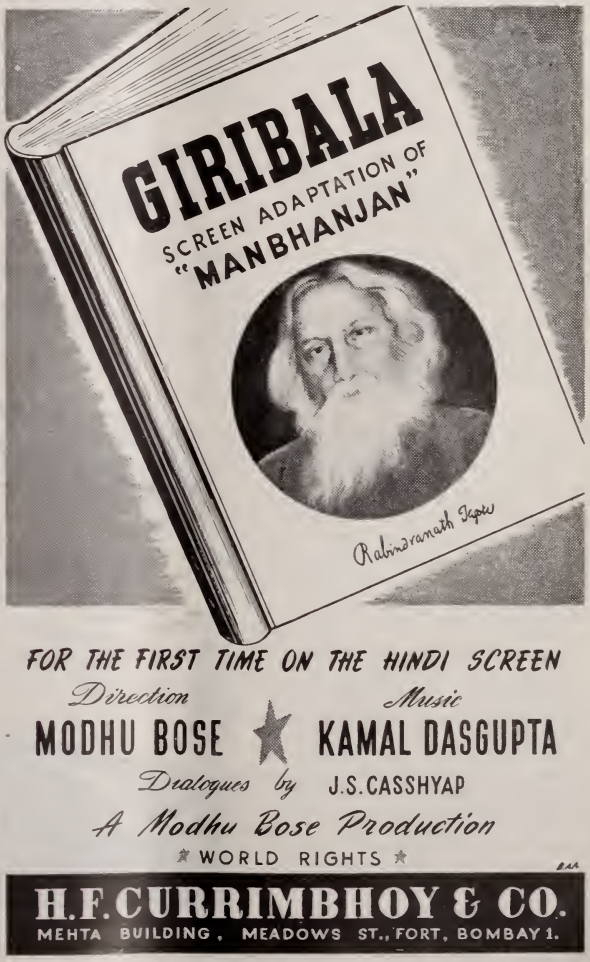
This is evidently a Punjabi company with everything about it Punjabi. This Punjabi company has engaged the services of Director Walli and the ever-graceful Mumtaz Shanti. The story is called "Dekhoji" and half of it is already finished. Not satisfied with directing one picture, Director Walli wants to do yet another. "Sherazi."

CHITRA BHARATI LIMITED (Bombay)

Singing-idol Saigal performed the muhurt ceremony of their maiden picture "Bhanvar" featuring Shamim. Producer Parshuram Parikh has engaged Mr. Madhookumar Patel to direct this picture for him.

LAKHMIDAS ANAND PRODUCTIONS (Calcutta)

"Krishna Leela" has taken more than a year in making and Director Debaki Bose is reported to have made the picture good. The picture stars Kanan and the music is given by Kamal Das Gupta. All the territorial rights, except that of the North of this picture have been sold.



RANJIT MOVIETONE (Bombay)

"Rajputani" seems to have been liked by the picture-goers and the picture is doing good business. Other pictures which are expected to be released soon are, "Dharti," "Phoolwari" and "Moorti" starring Khurshid. The Centenary Celebrations were held at the Ranjit Studios on the 19th April in which over 1500 people of the industry participated.

TRIUMPH PICTURES (Bombay)

This company has framed an extensive programme of serials for the Indian public. The first of these is "Raiders of Ghost City", a Universal serial, which will be shown in Bombay this month.

NAVYUG CHITRAPAT (Poona)

"Room No. 9" featuring Geeta Nizami and Shyam is ready to be censored. Director Shorey Daultalvi is making good progress with "Paroo" a social story with Geeta Nizami in the leading role. Two more pictures which have gone on the sets are "Shikayat" and "Moti."

MANSATA FILM DISTRIBUTORS (Calcutta)

M. P. Productions "Rajlakshmi" starring Kanan is awaiting release in Bombay.

PEOPLE'S THEATRE (Bombay)

"Dharti ke Lal" is a story of the poor, and the story, therefore, contains many a tragic situation. Director-journalist Ahmed Abbas is reported to have made a touching motion picture out of this material. The picture will be censored shortly.

MODHU BOSE PRODUCTIONS (Calcutta)

Producer Modhu Bose with his wide experience of the stage and screen has selected "Giribala" as the subject of his motion picture. It is based on a popular Bengali story called "Mahabhanjan" written by Rabindranath Tagore. Kamal Das Gupta is the music director and J. S. Casshyap is writing the dialogue.

AMAR PICTURES (Bombay)

Having completed the outdoor sequences, Producer-director Baburao Patel is concentrating on an important dance sequence for his social picture "Gvalan." The picture is likely to be ready for the Censors in a month's time.

RAMNIK PRODUCTIONS (Bombay)

"Bachchon Ka-Khel" has been completed by Director Raja Nene. The picture has two youngsters in important roles—Baby Shakuntala and N. Kabir.

GIRDAR BAHAR PRODUCTIONS (Bombay)

"Gulnar" a social story has gone into production. "Gem" is being directed by Moti Gidwani.

R. S. PRODUCTIONS (Bombay)

"Kangoo" a jungle thriller is nearing completion. The cast is headed by Mahapara, Sadiq, S. Bhaka etc.

NEW INDIA PICTURES (Bombay)

The Bengal rights for "Hasrat" have been purchased by Messrs. Metropolitan Distributors Ltd. "Pratiksha" a social story is expected to go into production shortly.

BRIJ PRAKASH PRODUCTIONS (Bombay)

"Pick Pocket" is awaiting release—"Bhul Na Jana" a gypsy story has Brijmala in the leading role. A third one "Naukarani" will go on the sets very soon.

R. M. V. PRODUCTIONS (Bombay)

"Qayamat" a stunt thriller and featuring many old favourites will go on the floor.

14TH CENTURY PICTURES (Bombay)

Director Haidar Shah is working hard on his social thriller, "Itbar," featuring Rehana, Sadiq and others.

CENTRAL PICTURES (Bombay)

Homi Master has completed "Chamakti Bijli" featuring Sulochana and E. Billimoria. Another "Shahi Khazana" has also been completed.

RUPBANI CHITRA (Bombay)

Mr. Nanek and D. Upadhayaya have chosen "Apni Izzat" a social story for their picture. The cast will be announced later.

R. D. PAREENJA (Bombay)

Final finishing touches are being given by Producer-director R. D. Pareenja to his "Sona Chandi" featuring a new-comer Chandni and Suresh in leading roles. The picture is expected to be on the screen in a month's time.

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Refresh Your Memory

The Indian film industry will improve only when film-goers pick and choose their entertainment. As long as fools keep on rushing for tickets, there is not the slightest chance of getting better pictures in future. The duty of every intelligent filmgoer is not only to stop seeing bad pictures himself, but also to stop others from doing so. For ready reference from month to month we shall be grading pictures as follows:—

******* (5*) Excellent, Don't miss. **** (4*) Very good. *** (3*) Quite good**
**** (2*) Tolerable. Entertaining in parts. * (1*) Rotten. Avoid.**
Pictures reviewed in "filmindia" from April 1945

B

(1*) **'Bari Ma'** (Hindustani) (Prafulla) Sept. '45 issue Propaganda Social.—"year's most rotten show."

(1*) **'Bhagya Laxmi'** (Hindustani) (Laxmi) May '45 issue—Social.—"proves just so much trash."

(2*) **'Bhai Jan'** (Urdu) (United Films) Dec. '45 issue—Social—"presents the usual sob-stuff."

(1*) **"Bisvi Sadi"** (Hindi)(Bhavnani) Feb. '46 issue—social romance—"silly story—presents boredom in celluloid."

(2*) **'Bhartruhari'** (Hindustani) (Navin) Aug. '45 issue—Mythological.—"nothing much."

(2*) **'Bondita'** (Bengali) (New Talkies) July '45 issue —Social.—"sob-stuff pure and simple."

(1*) **'Burma Rani'** (Tamil) (Modern Theatres) May '45 issue—propaganda social.—"a crude war thriller."

C

(2*) **'Caravan'** (Hindustani) (Ranjit) May '45 issue—gipsy social—"interesting story indifferently handled."

(1*) **'Chand Chakori'** (Hindustani) (Ranjit) March '46—social—"provides headache".

(3*) **'Chandragupta'** (Hindi) (Jayant Desai) April '45 issue—Historical.—"Historically incorrect but entertaining."

(3*) **'Chhamia'** (Hindustani) (Protima Dasgupta) Oct. '45 issue—Social.—"presents sensible entertainment."

(1*) **'Chand Tara'** (Hindustani) (Asiatic) Dec. '45 issue—Social.—"a stupid time-killer without even a single moment of intelligent relief."

D

(1*) **"Dhamki"** (Urdu) (Pancholi) Feb. '46 issue—detective thriller—"a stupid and tiresome."

(1*) **"Dhanna Bhagat"** (Hindi) (Ranjit) Feb. '46 issue—devotional social—"just another devotional hocus."

(2*) **'Din Raat'** (Hindustani) (Navyug) April '46 issue—Social—"not at all a bad time-killer."

(1*) **'Dotana'** (Bengali) (Eureka) June '45 issue—Social.—"just rotten and disgusting."

(2*) **'Dui Purush'** (Bengali) (New Theatres) Nov. '45 issue—Social.—"rattles down N. T. Standard—there are spots where the picture proves slightly entertaining."

E

(3*) **'Ek Din-ka-Sultan'** (Urdu) (Minerva) Jan. '46 issue—historical romance—"a picture worth seeing, at least for some good entertainment."

G

(2*) **'Ghar'** (Hindustani) (Sunrise) Jan. '46 issue—Social—"a good picture to see though it drags at places."

(3*) **'Geet'** (Hindustani) (Kardar) Sept. '45 issue—Social.—"a picture worth seeing."

(1*) **'Gouri'** (Hindustani) (Ranjit) April '46 issue—Social—"is boredom in celluloid".

H

(2*) **'Hamara Sansar'** (Hindi) (Prakash) March '46—social—"theme overplayed for screen purposes."

(4*) **'Hamrahi'** (Hindustani) (New Theatres) Oct. 45 issue.—Social.—"a picture which is worth going a long way to see."

(1*) **'Hospital'** (Hindustani) (M. P. Productions) April '45 issue—Social.—"presents stupid and boring stuff."

(2*) **'Humayun'** (Urdu) (Mehboob) July '45 issue—Historical.—"Sadly fails to entertain."

I

(2*) **'Ismat'** (Urdu) (Fazli Bros.) April '45 issue—Social—"presents common uninteresting plot."

K

(1*) **'Kalankini'** (Bengali) (Indrapuri) March '46—social—"picture should be scrupulously avoided".

(1*) **'Kiran'** (Hindustani) (Ramnik) July '45 issue—Social.—"just a rotten picture."

(2*) **'Krishnarjun Yuddha'** (Hindi) (Murari) Sept. '45 issue—Mythological—"a boring story."

(2*) **'Kaise Kahun'** (Hindustani) (Pancholi) Jan. '46 issue—social—"is not such an awful time killer."

L

(1*) **'Lakharani'** (Hindustani) (Prabhat) Dec. '45 issue—costume fantasy—"a picture too rotten for words."

(1*) **'Lady Doctor'** (Hindustani) (Venus) June '45 issue—Social.—"should be considered an all round flop."

(2*) **'Leila Majnu'** (Urdu) (Hindi) June '45 issue—folklore.—"proves slightly boring."

M

(2*) **'Miss Devi'** (Hindustani) (Laxmi) Oct. '45 issue—Propaganda Social.—"a pretty cheap production."

(1*) **"Mumtaz Mahal"**—(Urdu) (Ranjit) Dec. '45 issue—Historical—"a disgusting distortion of history."

(2*) **'Mun-ki-Jeet'** (Hindustani) (Shalimar) Nov. '45 issue—Social.—"though travels a bit leisurely before interval, it gathers some tempo and drama after the interval."

(1*) **'Maharathi Karna'** (Hindustani) (Prabhakar) Nov. '45 issue—Mythological.—"a ludicrous portrayal of Mahabharat."

N

(2*) **'Nala Damayanti'** (Hindi) (Janak) July '45 issue—Mythological.—"a killing time-killer."

P

(1*) **'Pannadai'** (Hindi) (Pradeep) May '45 issue—Historical.—"Proves a heart-rending flop."

(2*) **'Paristaan'** (Hindustani) (Acharya) April '46 issue—Social comedy—"not a bad entertainer—frothy comedy."

(3*) **'Panna'** (Hindustani) (Navyug) Aug. '45 issue—Propaganda Social.—"a good time-killer."

(1*) **'Path Bendhey Dilo'** (Bengali) (De-Luxe) July '45 issue—Social.—"a picture better avoided than seen."

(1*) **"Paduka Pattabhishekam"** (Tamil) (Gemini) & (Rajarajeshwari) April '45 issue—Mythological.—"proves utterly disappointing."

(2*) **Prabhu-Ka-Ghar'** (Hindustani) (Ranjit) April issue—Social—"carries further Ranjit traditions."

(3*) **'Phool'** (Urdu) (Famous) June '45 issue—Social.—"a good picture if you do not mind a bit of morbid entertainment."

(1*) **'Piya Milan'** (Hindustani) (Wadia Movietone) Nov. '45 issue—Social.—"all round rotten and boring show."

R

(3*) **'Rattan'** (Hindustani) (Jamuna) March '46—social—"not at all a bad entertainment."

(1*) **"Ratnavali"** (Hindi) (Amar) Feb. '46 issue—mythological —"a waste of time and money."

S

(1*) **'Sawan'** (Hindustani) (Sanjiwan Art) June '45 issue—Social.—"waste of celluloid."

(1*) **'Seetha Rama Jananam'** (Telugu) (Prathibha Pictures). July '45 issue—Mythological.—"all that it can do is to create some disgusting boredom.

(5*) **'Shakuntala'** (Stage) (Hindustani) (Prithvi Theatres) April '45 issue—Mythological.—"an excellent production."

(2*) **"Shikari"** (Hindustani) (Filmistan) Feb. '46 issue—propaganda social—"thin story material, well framed."

(1*) **'Shirin Farhad'** (Urdu) (Pancholi) June '45 issue—Folklore.—"intensely boring picture."

(2*) **'Song of Desert'**—(Urdu) (Jagriti) March '46—costume phantasy—"speedy thriller for masses."

(1*) **'Sri Valli'** (Tamil) (Saraswati) July '45 issue—Mythological.—"a stupid and boring affair."

(1*) **'Subah Sham'** (Urdu) (Indrapuri Studio) Dec. '45 issue—Social—"a dead picture. It has neither life nor movement."

T

(2*) **'Tadbir'** (Hindustani) (Jayant Desai) Jan. '46 issue—social—"tolerable in parts."

(2*) **'Tahsildar'** (Telugu) (Jagdish Films) May '45 issue—Social "a good time-killer."

(1*) **'Taramati'** (Hindustani) (Ramnik) Nov. '45 issue—Mythological.—"fails to move—is one long sequence of boredom."

U

(1*) **'Uspar'** (Hindustani) (Sun Art) May '45 issue—social.—"becomes a spineless stuff."

V

(3*) **'Veer Kunal'** (Hindi) (Kishore Sahu) Jan. '46 issue—historical—"is a picture more for the intellectuals than for the masses."

(3*) **'Vikramaditya'** (Hindi) (Prakash) Aug. '45 issue—Historical.—"becomes an entertaining picture."

(2*) **'Village Girl'** (Hindustani) (Ramnik) Nov. '45 issue—Social.—"a pleasant picture to see—story misses emotional target."

Y

(2*) **'Yateem'** (Hindustani) (Central Studios) July '45 issue—Social.—"makes good impression."

Z

(3*) **'Zeenat'** (Hindustani) (Eastern Pictures) Jan. '46 issue—social—"a picture worth seeing though presents popular emotional theme."

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